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features

THE AGE OF HEROES 24
Jim Lee and Rob Liefeld return to Marvel... The **FAN** Interview ..... by Andy Lee

THE BIGGIE 32
In Part 2 Of 2, Peter David and Dan Jurgens talk about DC Versus Marvel/Marvel Versus DC ..... by Benn Ray

TOP 10 CROSSOVERS 38
That will never happen, we hope ..... by Christopher Woodward

IT'S A MAD MAD MAD MAD MAN 40
Mike Allred on Madman, movies, and more ..... by Joseph P. Rybandt

THE SAVAGE LARSEN 46
Erik Larsen talks about The Savage Dragon, Image, and more ..... by J.C. Vaughn

SLEEPERS! 52
Comics that you ought to know about...before it's too late ..... by Tony Starks

LOST AND FOUND IN THE STAR WARS UNIVERSE 68
Star Wars author Timothy Zahn interviewed ..... by Daryl F. Mallett

APOLLO ONCE MORE 78
Richard Hatch returns to Battlestar Galactica via Maximum Press ..... by Daryl F. Mallett

THE STUFF DREAMS ARE MADE OF 82
Neil Gaiman & Lisa Snellings combine their talents ..... by Barton Jones

columns

ON THE ROAD 51
with Michael Davis

HOLLYWOOD HEROES 61
by Andy Mangels

ANDY MANGLES' STAR WARS FUTURES 72

NEIL GAIMAN & LISA SNELLINGS 84

YOU WANNA PLAY GAMES? 90
Gaming cards by Steve Fritz

TOYS 92
by James Bullock

JEFF MARIOTTE'S BEHIND THE LINES 100

MAX GOTTFRIED, THE CARD SHARK 101

MEGABYTE ME 104
Video Games by Marshal M. Rosenthal

HIGH END MARKET REPORT 109
by Joe Mannarino

NICK'S PICKS 118
by Nick Wyche

FRANK MILLER 224

departments

LETTER FROM THE EDITOR 4

FAN MAIL 6

THE FACTS UP FRONT 10

COMPANY NEWS 16

FAN FILM 15 66

PSYCHOTIC REACTIONS: FAN Music Reviews 86

MANGA/ANIME 88

FAN FAVES 110

FAN FLASHBACK 116

FAN FORECAST 119

FAN 15 120

WHAT'S WHAT? Market Reports 124

ADVISORS 128

THE OVERSTREET COMIC BOOK PRICE GUIDE 129

FAN HEADQUARTERS 218

contests & serials

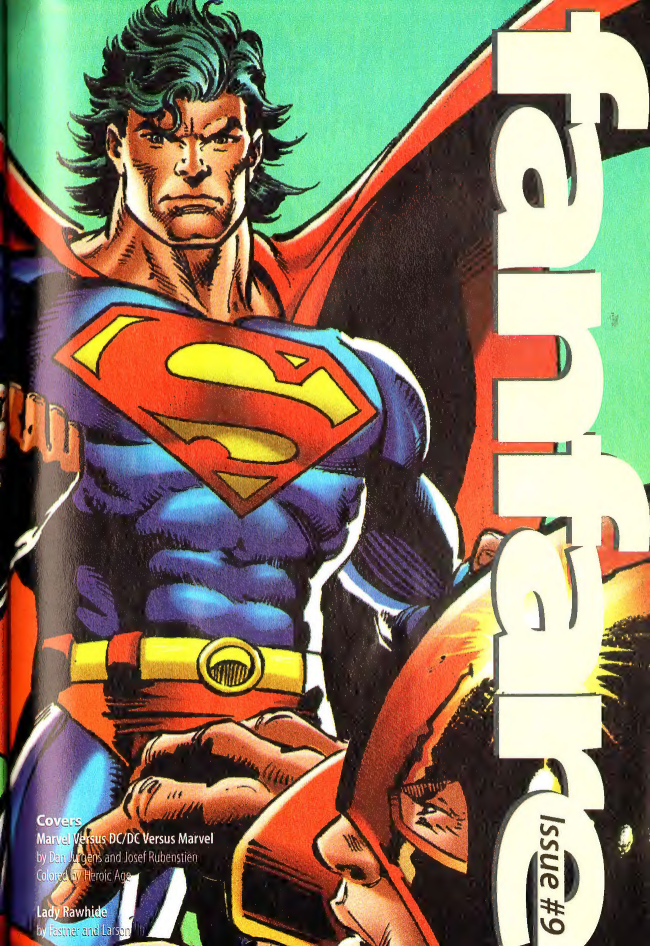
LADY RAWHIDE SERIAL, Part III 55

MAD MONKEY CONTEST 76

PLAYMATES TOYS CONTEST 97

ELEMENTALS SERIAL, Part III 122

CONTEST WINNERS 127



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WHEN TITANS CLASH?
AAAIIEEEE!
IT IS ACCURSED!
IT WILL DESTROY US!!

Crossovers. When I was younger, I couldn't wait to read them. My favorite was the Hulk vs Submariner in **Tales to Astonish #100**. I would sit around with my friends and debate the outcome of this clash of titans. It was, in my opinion, the best time to be a fan of comic books, back when you didn't worry about things like continuity or paper quality.

Later, of course, Marvel and DC would experiment with different characters crossing the boundaries between each company, and this eventually led to the current mammoth Marvel/DC crossover, as well as the great Dan Jurgens cover to this magazine. From what I've seen of the crossover so far, it looks like it's going to be a hit. People are buying this comic and reading it, and a lot are even talking in the shops and on-line about who they want to win and how everything might end up.

I'm not about to say that this is the 90's answer to **Secret Wars** or that the industry has suddenly turned around because of this, but I do see a lot of changes happening in the industry every day, many of them questionable. And this tremendous crossover, this real cooperation between two giants in the industry, is surely a positive thing. It's generating interest, a real sense of fun, and genuine anticipation among the fans. Could it be that the industry is actually listening to all of us?

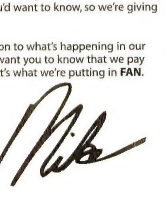
LETTER FROM THE EDITOR

Whatever the answer, while we're talking about listening to fans, take a look at the toy and movie sections in **FAN** this month. A lot of readers asked us for increased coverage, so we did just that. We added more of the toy and movie information and previews that you want to see.

And while you're reading through our features, check out the Michael Allred interview this issue. Being a huge **Madman** fan, I was pumped when I heard he would be appearing on the silver screen. Unfortunately, I doubt I'll be cast in the lead role. Oh well...

And since you may not have heard about the whole Marvel/ Rob Liefeld/ Jim Lee deal, *both* Jim and Rob gave us the inside scoop on the most talked about project of the new year. We knew you'd want to know, so we're giving it to you straight from the source.

We all love comics here, and we pay attention to what's happening in our hobby and the industry. But each month, I want you to know that we pay attention to what you want as well, and that's what we're putting in **FAN**.



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FANMAIL

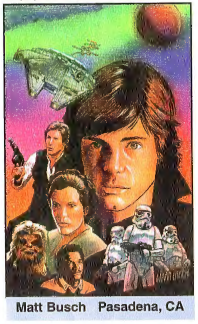
Dear **Overstreet's FAN**,
I've been buying **FAN** occasionally since you started putting it out, but I wanted to write to you about issue 8, which I bought last week. If you continue to put out such a wonderful magazine, I'll be buying it every month!
Your year-end special was just that—special. I really enjoyed finding out which books are read by the people who draw and write the books that I read, as well as the people who write for your magazine. It's always interesting to try out a new book, and now I've got quite a list to chose from. Your choices for the **FAN** Awards were great too—even though I didn't agree with all of them. Overall, I felt like I had picked up a yearbook of everything that had happened that was important in 1995.
With that, though, was all of the information about what's new to look for in the coming year. As always, I found your columns very informative, and I've been able to go out and find a lot of the things you've mentioned already!
I liked the big size too, even though the price was a little bigger. I thought it was easily worth it. I can't wait for the next issue. I know what I'll be buying every month from now on.

Aaron Zukofsky,
Medina, Ohio

The surprises have only just begun… Keep reading!

Dear **FAN**,
Sad as I am to see **The Sandman** coming to a close, I was very happy to see the comprehensive coverage you gave this wonderful book in your latest issue. I felt like you talked with everyone who was really important to the book throughout its all-too-short run. And you asked a lot of the kinds of things that I wanted to know and would've asked myself if I'd had the chance.

There are a lot of great books out there that deserve some real coverage as well. For instance, **Love & Rockets** is also coming to the end of its run soon, and it had as profound an impact on comics as **The Sandman**, in my opinion.
I hope you'll continue to run such

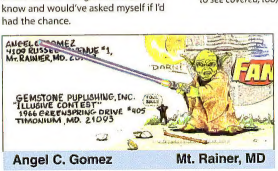


Matt Busch Pasadena, CA

detailed features and give your readers the kind of information they really want. Keep up the good work.

Tricia Sanders
via the Internet

*Thanks, Tricia. We enjoyed covering **Sandman** in that kind of detail, and we hope to cover many future stories the same way. We'd also like to know what our other readers think (and what stories they'd like to see covered, too).*



Angel C. Gomez Mt. Rainer, MD

Dear **FAN**:
While looking through your price guide for some information on a comic I own, I was pleased to find that it was actually listed. I wasn't able to find it in other guides, as it is one of the recent "variant" covers that have come out. I know there are a lot of covers that come out for all of the different books, and I know it must be hard to list them all, but you seem to be doing a great job. I look things up in your guide not just for the price of something, but also to find out exactly what something is that I may have bought from a back-issue bin or traded for at a show.
I hope that you'll continue to keep up the coverage in these many new books. A lot of people I know also collect "variant" cover books, and we all now know where to turn for the most up-to-date listings and prices. Thanks.

Raul Borlinger,
Shertz, TX

*Ya know, from time to time we hear people asking "What's the difference between price guides?" Some folks even say there's no difference (scarey, huh!). They, of course, are wrong. And you, Raul, are right. **Overstreet's FAN** makes every effort to publish the most comprehensive and most accurate price listings for new books every month. After 26 years as the number one price guide for serious collectors, **The Overstreet Comic Book Price Guide** is still the one realists turn to, and we're glad you're among them.*

Dear **FAN** people:
I'm enjoying your thorough *Star Wars* coverage each issue. As a big fan of the movies, I'm looking forward to **Shadows of The Empire** starting up. Right now I'm particularly into Dark Horse's **Splinter of the Mind's Eye** adaptation. I also enjoyed the Jerry Doyle/*Babylon 5* article in **FAN** #8, and I hope you're planning more.

Robert Miller
Roseland, NJ

(continued on page 10)

HOW TO REACH US

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FAN MAIL

Joseph Acevedo of Morganville, New Jersey sent us these photos of some fabulous homemade action figures from the **Femforce** comic. He reminds us that this is their tenth anniversary, and they may well reach issue #100 by the end of 1996. We here at **FAN** can think of no better way to commemorate a favorite comic than with a huge, detailed project like this one. Good work, Joseph!

The **Femforce** team, l to r; Dragonfly, Tara, Synn, Ms. Victory, She-Cat, Stardust, Nightveil, and Rayda.

Various **Ms. Victory** costumes, l to r; Miss Victory (Golden Age), Ms. Victory ('70's - 90's), Ms.Victory II, and the current Ms. Victory.

The **Sentinels of Justice**, l to r; Reddevil, Commando D, Paragon, The Avenger, Scarlett Scorpion.

Thanks for writing, Rob. This is another case where we want to hear from the readers. Do you want more BS coverage? Tell us!

Dear **FAN**,
As is often the case, I loved your "**FAN** Faves" review section. You guys treat superhero stuff and alternative press alike...everyone's got a fair shot at a review here, not just the books someone on your staff decided would be "hot." Please keep up the good work. Also, will you be doing anything on **Kabuki**? It's one of my favorites.

Victor D. Kleenor
via the Internet

*Thanks, Victor! "**FAN** Faves" is a section that everyone on the staff—from Bob Overstreet to customer service's Jennifer Unglesbee—is welcome to contribute to. There are many different tastes in fandom and we hope to represent as many of them as possible in our reviews. Look for a future interview with **Kabuki** creator David Mack.*

Dear Michael Renegar & **Overstreet's FAN** Staff,
Do you have Prince Albert in a can?

Beau Smith
via the Internet

*Of course we do, Beau. And he's dead. Dead, dead, dead. Is this your idea of a shameless plug for your column which starts in **FAN** #11? If so, we're not going to print this letter.*

CORRECTIONS BOX

In "Racing to Pitt Stop" in **FAN** #6, we inadvertently changed the meaning of Mark Wheatley's piece. We ran this sentence: "All the self-publishers have experienced second-class treatment at the usual comic conventions at one time or another." But we cut the following: "Oh, the show organizers are often our strongest supporters and fans. But the attending fans come by the thousands to get their latest collectibles signed by our industry's superstars. This larger show crowd is younger and generally preoccupied with the adolescent, male power-fantasies that the superhero books embody. The power of the fame of the superstar creators is a true extension of that mindset. In contrast, these smaller conventions attract fans who show a wider range of interest. They are people who enjoy comics, but also have interests that reach into family, community, and general society. In many ways they are our peers. And Steve, Don, Dave and I all agree that we feel at home with our people. Make no mistake about it. This is most assuredly our audience. This is an audience that the industrial-strength comic publishers will always have a hard time reaching. Our audience is looking for books with depth and evidence of personal commitment. This is something that the flavor-of-the-week publishers can't deliver with any guarantee or regularity." Our apologies to Mark and our readers.

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THE FACTS
UP FRONT

Marvel Entertainment Mounts Major Restructuring

Over 200 jobs eliminated and several titles in jeopardy

Marvel Entertainment Group announced on January 4 that it had taken serious action to restructure both its publishing and trading card businesses. This action included the firing of more than 270 employees, including at least fifteen of Marvel's comic book editors. In an effort to justify Marvel's fierce actions, William C. Bevins, CEO of Marvel, stated, "We have set a course designed to promptly strengthen the profitability of both businesses and to position them for strong future growth."

As to publishing, the company is eliminating both unprofitable and "marginally" profitable titles, to create a line-up consisting of only Marvel's most popular, **most profitable** titles. According to Marvel, its books "will focus more on editorial events and less on physical product features and enhancements in order to bring back old readers and attract new readers." Marvel also mentioned plans to introduce "an exciting new mass market comic product" in early 1996, which is speculated to involve CD-ROM technology.

Marvel has not released its plans for its trading card unit, outside of a move to consolidate production at its Fleer facilities in Bahalia, Mississippi. The company has not made any specific announcements as to exactly what books will be cut, though it is generally perceived that many of its recently acquired Malibu titles will be dropped.

A source close to Marvel has further speculated that Marvel's main focus will be directed towards efforts to license many of its characters to other studios and artists for production. These efforts, according to this source, may well include a change in the company's name, from Marvel Entertainment to Marvel Characters, to better reflect the company's aim. Marvel's recent deal involving four of its classic titles may well be seen as a precursor to this change in the company's vision. ■

Marveloution: Phase 3,957

Lee, Liefeld rejoin Marvel for "Unfinished Business"

Marvel Press conference photos: Timothy Cravath.

Stan Lee (center) announces the upcoming "Unfinished Business." The project will have Rob Liefeld (left) and Jim Lee (right) working on four of Marvel's classic titles

On December 14, 1995 at New York City's Grand Hyatt Hotel, Marvel Comics, Jim Lee, and Rob Liefeld confirmed what had been jamming up the Internet rumor mill for the last month: they would indeed be working together on four of Marvel's classic titles. The entire project is being called "Unfinished Business" by Marvel head honcho Gerry Calabrese, who made the announcement along with Lee, Liefeld, Marvel editor in chief Bob Harras, and Marvel's true corporate mascot, Stan Lee.

This deal marks the first time Liefeld and Lee have worked with the Big M since 1992, when they both left to help form Image Comics with Erik Larsen, Whilce Portacio, Marc Silvestri, Jim Valentino and Todd McFarlane. With their departure also went a sizable amount of Marvel's marketshare.

With the formation of Image, Liefeld started Extreme Studios (later adding Maximum Press) while Lee founded Homage Studios/WildStorm Productions. The studios have had their share of successes, including titles such as **Wild C.A.T.S**, **Gen13**, **Wetworks**, **Avengelyne**, **Prophet** and **Youngblood**.

When the Image's "founding seven" (later revised to "founding six" when Lee aquired Portacio's **Wetworks**) left, it was with a certain amount of acrimony. Marvel carried on with a lot of artistic talent still under contract, but it could be said that the company never really recovered from the blow. Now, nearly four years later, it appears that Marvel's sagging sales and general reader apathy have united the former foes.

The basic outline of "Unfinished Business" is as follows: Lee will be taking over **Fantastic Four** and **Iron Man** while Liefeld will be doing **The Avengers** and **Captain America** (negotiations are apparently still on-going regarding the fate of **The Incredible Hulk** and **Thor**). Both artists are also tentitively titled editors and will report directly to Harras. Liefeld and Lee will be organizing all the creative work on the titles, including hiring the people they need—writers, pen-

-ellers, inkers, letterers—to help them get the jobs done. Lee and Liefeld also will do the art on about six issues of each title, though Harras will have the final say in terms of the direction of the titles. The deal is for one year, and it reportedly includes a guaranteed sales claim.

The Image imprint will not appear anywhere on the four titles; all will carry the normal Marvel logo and will be distributed through Heroes World, Marvel's distribution house. Both artists said they will continue to be involved in their Image projects.

Rob Liefeld (above) will take over The Avengers and Captain America, while Jim Lee (below) will handle Fantastic Four and Iron Man. Negotiations are continuing on the fate of The Incredible Hulk and Thor.

As far as the current creative teams on the books go—which isn't that far, it seems—Mark Waid, currently writing **Captain America** and about to start on **Avengers**, has been asked to stay on by Liefeld. The other creators presently on those books will apparently be departing as of the final pre-Lee or -Liefeld issues.

Marvel Edge editor Bobbi Chase, who was also in attendance at the conference, explained that, despite the rumors, **Hulk** is not cancelled. Harras backed up her statement but was not so reassuring about **Thor**. He said that they were discussing **Hulk** with long-time scribe Peter David, but that Thor would likely end up as a supporting character, primarily seen in **Avengers**.

Things are by no means settled at Marvel, and there will be a follow-up press conference sometime in January. Industry response has been varied, with many insiders unsure about the future of the comic industry. ■

*— **Steve Fritz***

*For the inside story, please see **The Age of Heroes: Liefeld & Lee - The FAN Interview** beginning on Page 28.*

COMMENTARY

JOHN BYRNE:
"I'd need a time machine to work again for Marvel."

*With the industry in a state of flux lately and for the last several years, one constant has been the voice of writer/artist John Byrne. No stranger to controversy, Byrne has been one of the few professionals speaking out while the industry has wrapped itself in the hype over the changes in comics. **FAN**'s Scott Braden and Jeff Dillon had the opportunity to speak with him over the state of the industry now, as well as its future.*

FAN What do you see as the long term effects of what's happened lately at Marvel?

John Byrne: It's very hard to tell because everything that happened in the last five years went against any kind of logic, as I understood it. None of it makes sense, because what we've seen since the forties have been these ten year cycles of boom and then bust. And we had a boom in the eighties, so logically, we should have busted big in the nineties. And we are.

FAN Are we prolonging comics' death?

JB I sure hope so. I'd like to prolong it about another 25 years.

It's hard to say. What we need to do is realize that we're a small time operation. The days of comic books routinely selling a million are gone. And you have to think, well there was no TV then. There were no video games then. And there were also no sales figures then, so we only have the word of Fawcett, who used to say they had a million readers. They didn't say they sold a million copies.

Everything that's wrong with the world, and this is my theory, everything that's wrong with the world, in the microcosm of the comics' world and the macrocosm of the whole world, comes down to no sense of history. That's what's wrong with everybody and everybody and everything—no sense of history. And you get these idiots buying 500 copies of **Fonebone Man** #1, and sticking them in plastic bags because they think they're going to be worth something, and they don't realize that the reason that say, **Marvel Comics** #1 is worth $60,000 is because there's like six copies known to exist. I mean, a) it's a historical book, and b) there are six copies known to exist. So if everybody's got 40 copies in their basement, chances are, it's not going to be worth that much.

FAN Where do you see the industry in five years?

JB My most sincere hope is that there will always be a market for folded pieces of paper with gaudy drawings on them. What I would like to see, first of all, is to get off this fancy paper kick that we're on now. Nobody seems to care. I talk to retailers, I talk to fans, and they don't care that it's on Mirroweb. They'd be quite happy if it was on newsprint. I'd be thrilled if it were on newsprint. If we did that, of course, we'd be able to get the price down.

FAN What about the Image guys going back to Marvel. You've said this all along that they would go back; people are starting to note that you're right.

JB It disappoints me in the broadest sense. Marvel paid for Image. Marvel financed Image. Image is imploding and Marvel's going to save their asses.

FAN Do you really see this as a last ditch effort from Liefeld and Lee to make some money to keep their business going?

JB Well, it sure feels that way. The Image guys kind of lead the pack of people who don't get it. People who have no sense of history. What this will do, I don't know. I've seen one picture of Jim Lee's FF, and visually, I didn't find it offensive.

FAN From the Marvel point of view, are they hoping the Image connection will help drag them out?

JB I think is really an example of short term thinking on Marvel's part, which is really all they're good at. These guys are businessmen who clearly don't think long term. They looking at this and thinking, 'Well, these guys, when they did our big books before, sold a bijillion copies. So if we get them to do these books now, they'll sell a bijillion copies.'

FAN DC has been the solid cornerstone so far....

JB Yeah, all DC has to do is not react. All they have to do is say, 'Oh look, Marvel canceled 15 books. That's 15 holes we can fill if we want to.' I hope they will rally their strengths and do that.

When Marvel bought Heroes World, though, DC panicked and threw in with Diamond, and they really didn't need to, and I think they realize that now and they're being careful this time. My sources inform me that the powers that be at DC are being cautious this time.

FAN Would you work for Marvel again?

JB I don't know. Not for Marvel, I don't think, not these days. I'd need a time machine to work again for Marvel. ■

Byrne photo: Brady Darwin

Granting a Wish:

Comics fan debuts new store

Look out people, there's a new comic book store in town! Comic Copia opened up for a couple of holiday weekends in Columbia, Maryland. The kiosk (those things in malls that sit in the aisles) was owned and operated by the young entrepreneur and huge comics fan, Joey Cramer. Joey got to sit back and watch his favorites, **Gen13** and **The X-Men**, sell to anyone that walked by. The holiday shoppers were in a frenzy, buying everything from the latest issue of **X-Men** to new Power Ranger figures (give us the X-Men any day).

The whole sha-bang was made possible by the Grant-A-Wish foundation and several sponsors, including Diamond Comics. Joey, who has cystic fibrosis, split the profits of his store, with half going back to the Grant-A-Wish foundation and the other half being split between gaming cards and more stuff for his computer.

As an added bonus, Joey received the rare opportunity to be his mom's boss (she helped out at the booth), a dream come true for any kid. A couple of guys from **FAN** were also there to help, and they were actually made to work for a living (instead of whatever it is they do around the office).

Then, just when Joey thought it couldn't get any better, he was given a personalized tour of the awesome Diamond International Galleries. ■

Boot to The Head...

Dark Horse kicks off The Foot Soldiers

"You'll dig these grave robbers!" says Jim Kruegar, creator of **The Foot Soldiers**, the new title from Dark Horse Comics. His tale carries the tag line "When all the heroes are gone, who will fill their shoes?" Set in a future in which the heroes are long dead and society has been more or less enslaved by mechanical law enforcers, the story follows three explorers as they unearth the Graveyard of Forgotten Heroes and end up gaining some pretty strange powers. They use them, not surprisingly, to fight the mechanical troopers and to try and change things.

With art by Michael Avon Oeming and Jason Martin, Laura Allred on colors, and a veritable who's who providing covers and pin-ups, Kruegar hopes to take readers on a fast-paced exploration of his new world. But what's to separate **The Foot Soldiers** from other post apocalyptic comics or fiction (aside from the feet, that is)? *Attitude*. Kruegar's book is a front-on assault against what's been going on in comics for a while now. His heroes don't make big speeches. It's not at all preachy. But you won't mistake their bleak environment for darkness in individual character.

Today's rebel is the man or woman who lives by his or her convictions, who lives by a code of ethics regardless of what he or she may really want to do," he says. "Today's rebels are yesterday's legends. They don't kill. They bleed for others. They're fighting in the trenches when others are taking bows. They're the Foot Soldiers of life, and they are few and far between."

Johnny Stomp, The Second Story Kid, and Rags Murphy, the Man of Cloth are the first three Foot Soldiers introduced (Checkpoint Charlie and The Wall Flower appear in short order). In opening up the tombs of the heroes, these three change the balance of power of the world.

One thing about heroes that no one really thinks about," says Kruegar, "is how their deaths are seeds. Seeds for others to follow in their footsteps. Seeds for even greater acts of courage. And there are a lot of seeds buried in the Graveyard of Forgotten Heroes."

Illustrator of **The Foot Soldiers: Jim Kruegar.**

A Sneak Peek at the Amalgam Universe

With the Marvel/DC crossover moving into its third month, the next step is the Amalgam Universe, where we'll find out just what it would be like if Wonder Woman were crossed with Storm or if Kingpin were crossed with The Riddler. **FAN** went to the creators themselves – the writers and artists – to get the inside scoop on what to expect from this unique event.

Super-Soldier

Mark Waid: "What we're dealing with here is a young, blond-haired man named Clark Kent, who, in 1940, was injected with a Super Soldier serum containing some alien cells that were found at a rocket crash site. The villains of **Super-Soldier** also appear in **Bruce Wayne, Agent of S.H.I.E.L.D.**, but it doesn't mean you have to read both comics. It just means that's a little richer texture for people who're reading both."

Spider-Boy

Karl Kesel: "I've had more fun on Spider-Boy than anything I've worked on in years, and I usually have fun on the stuff I work on. On the high-concept level, what we set out to do was, 'What if Jack Kirby had done **Spider-Man**?' We really captured the over-the-top, all-out, 150,000 mile an hour pace that Jack Kirby used to have to all his stories. I would like to think that **SB** has the tone of a comic that I would like to work on and like to read as a fan."

Amazon

John Byrne: "The basic story is that Ororo is Wonder Woman, she has never been Storm, she grew up on Paradise Island, and since this is sort of being played as issue 100 of an ongoing series, she's discovering some secrets to her past. I've said to Paul Kupperberg (editor of **WW**) that I actually quite like these characters...if they want to do a sequel next year, I'd be happy to do so."

Bullets and Bracelets

John Ostrander: "It's Princess Diana and The Punisher, and these characters have each had long histories of their own in the past, and they've had this whole history together – they've been married, they've had a kid, they've been separated. And the kid's been kidnapped now, and this is the climax of this long-running story. For the villain, I made up the combination of Thanos and Darkseid, to which most people say, well that makes sense, as they're both the same character. I've just been having a really good time with Diana and Diana, though we're not calling him Frank, we're calling him Trevor Castle, in reference to Steve Trevor."

Magneto and the Magnetic Men

Mark Waid: "We have Magnus, who's pretty much the same character that he's always been, but he is instead more on the side of the angels. Magnus takes up the gauntlet to protect mutants, so he creates the Magnetic Men, who are the combination of the Metal Men and the Brotherhood of Evil Mutants."

Legends of the Dark Claw

Jim Balent: "I found the whole idea of combining Batman and Wolverine very interesting. I think the two characters really have similar qualities, so I didn't see it as being very alien that these two characters would join. For the villain, it was Sabretooth and The Joker combining to become Hyena. I think the characters are really visually pleasing."

Assassins

D.G. Chichester: "We were playing with Daredevil and Elektra references and ninjas and violence, lost of nasty things like that. It was great. We just jumped into this as if these things had always existed, as if there had always been a **Catsai** comic, as if there had always been a **Dare** comic, and they've simply spun it into a new title, **Assassins**. They go into Arkham Tower, which is a combination of the old Fisk Tower and Arkham Asylum. I also had to develop the villain, The Big Question, a combination of Kingpin and The Riddler. This one was especially a "hit the ground running and watch the body count" kind of project. There's little doubt as far as this book living up to its title."

JLX

Mark Waid: "In **JLX**, the villain is Will Magnus, creator of the Sentinels and mutant hater. I freely admit that **JLX** has more of an **X-Men** feel rather than a **Justice League** feel since **X-Men** outsells **Justice League** five to one. So, you know, go where the odds are."

X-Patrol

Barbara Kesel: "We started with the villain. We were told by Marvel that no one had taken Dr. Doom yet. After thinking about ten minutes, we realized the most logical amalgam would be Dr. Doom and Doomsday. And then we realized that once you have Dr. Doomsday, it doesn't matter who the heroes are! The X-Patrol is Niles Cable, Elasti-Girl, Ferro-Man, Dial H.U.S.K., Beastling, and Shatterstarfire, the character with the longest name in the Amalgam Universe."

Bruce Wayne, Agent of S.H.I.E.L.D.

Chuck Dixon: "This is sort of a retro-story for me, it harkens back to the Steranko era. I very briefly review Bruce Wayne's parents being killed in more of an espionage situation than a crime situation. Bruce uses the Wayne inheritance to sort of buy his way into the directorship of S.H.I.E.L.D. Mine is the "penultimate issue," happening right before they crush Hydra, which is, in this case, led by The Green Skull and Selina Luthor. Bane appears, Tony Starks is in it, Nick Fury, Sgt. Rock. I'm basically skipping all the set-up and going straight into an action story here."

Dr. Strangefate

Ron Marz: "He's a combination of Dr. Strange and Dr. Fate, but we're being very close-lipped about who's actually under the helmet. We're hoping that particular aspect comes as quite a surprise to the readers. The person under the mask is quite a major player, a big-deal character. Dr. Strangefate is the one guy powerful enough to realize that this universe has been mashed together, and that this isn't the way things are supposed to be. He's taken the responsibility upon himself to keep this universe in one piece. Access, the one character in this whole universe who isn't combined, represents the possibility of putting everything back to normal – if he can stay alive."

Comments on the Amalgam concept:

John Byrne: "People have asked me why I decided to do it, and I said, 'Well, I did it for the money,' but it turned out to be a lot of fun. I see this as being tremendously positive. I can only assume this means it won't sell, of course...."

Mark Waid: "There's a huge number of people out there who think it's all gimmick, gimmick, gimmick, but I don't think it is. There is no way you can get guys like Dave Gibbons or Kevin Nowlan or Scott McDaniel for a dumb stunt. You can only get them for a cool project that excites them."

John Ostrander: "I think the thing that would really help the industry the most would be a back-down-to-basics kind of approach, which to me means, 'It's the story, stupid.' If it's not in the story, it doesn't matter who you attract back, because you won't keep them. And story is what I intended to do here."

Karl Kesel: "I think what it came down to was the readers no longer trusted what the companies said, they were just disappointed too often. I don't think they're going to be disappointed by Amalgam. These books are going to be worth buying."

COMPANY NEWS

This installment of your Company News was compiled during the Blizzard of '96 (T-shirts available soon) by Benn Ray (aiming on his downstairs neighbors in a snowblind panic), Scott Braden (talking little kids into eating the yellow snow), Joseph P. Rybandt (dealing with cabin fever with an excess of MST3K, Kung-Fu and beer), and Jimm Stone (selling snow shovels to desperate neighbors at $50 a pop).

AC COMICS

Fans of those big busted butt kickin' babes should be sure to keep an eye out for **Golden-Age Greats Volume 8.** This edition, called "Fighting Females Strike Back!" features old school sexy super gals. Included are stories with Phantom Lady, Miss Victory, Miss Masque, and The Black Cat. Read on as Phantom Lady, Miss Victory, and Miss Masque team up to battle that fascist meanie Adolph Hitler. This volume is bursting at the seams with sex appeal and classic comics.

ACCLAIM

Just in time for the March scheduled return of the Fox-TV series, Acclaim is launching **Sliders**, a two-issue mini-series by D.G. Chichester, Dick Giordano, and Mike DeCarlo. If you haven't seen the show, Quinn Mallory and his friends are trapped, "sliding" through a series of different realities, all of the Earth, but none of them home. Don't miss out!

AMAZE INK

Scarlet Thunder #3 sees the two sexier speed heroes, Red Bolt and Blue Streak, behind enemy lines and kicking Nazi butt. • "The Celestial Calendar" storyline continues in **Skeleton Key** #10. Tasmin's condition continues to deteriorate as the Monster Disease turns her into a patchwork quilt. • The deceased Suave Odfellow returns to life with a score to settle with Cinnamon in **Swerve** #3.

ANIMEIGO

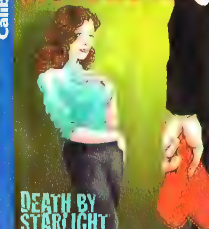
In the aftermath of a planetary war, the people of Gaiarth struggle to survive amidst the remnants of a technology they no longer understand. Feel their pain while watching Stages 2 and 3 of the *Genesis Survivar Gaiarth* trilogy, available on both VHS and laserdisc. Animiego will also release a limited edition *Genesis Survivor Compleat Dub Pack* in both VHS and laserdisc for mats. The dub packs will include Stages #1-3 of this anime classic.

ARCHIE

In July, that vivacious vixen who returned in **Love Showdown** as a third choice for Archie's romantic urges gets her own series. Follow Cheryl Blossom as she leaves a trail of broken hearts when she enters the workforce in order to secure herself a down payment on a new sports car. • Fans of video game-based comics, lookout. The toughest red echinda in comics gets his own 3 issue mini-series in July when **Sonic's Friendly Nemesis Knuckles** #1 ships.

BIG ENTERTAINMENT

BIG news! Beginning in April, all titles formerly published under the Tekno•Comix logo will now be published under BIG Entertainment. All the current Tekno storylines and characters will still be available. To commemorate the BIG launch, all comics will be released with all new #1 issues. • In addition to signing Tom Clancy, Tekno•Comix has also gathered up authors Tad Williams and Margaret Weis, both known for fantasy fiction. Williams is the author of such books as **Caliban's Hour** and **Tailchaser's Song**. He will be creating the title **Tad William's Mirror World** about some really big mirror-like windows that show up in the major population centers of the U.S. of A. Margaret Weis, author of many best selling works, will be creating the graphic novel **Wyrm**. Tekno plans to bombard the world with these new properties.



BELIEVE IN YOURSELF PUBLICATIONS

Believe in Yourself Publications has joined forces with other small companies to form the United Coalition of Creators (UCC). The UCC is a group of small companies pooling their resources in order to keep an alternative product available to those who want it.

BISHOP PRESS

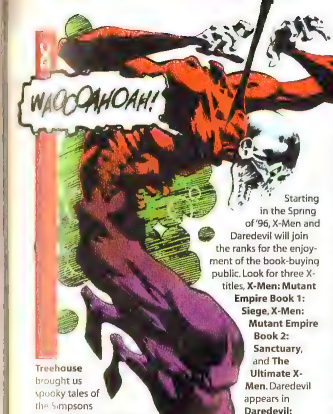
In April comes a strategic alliance in comic book publishing, London Night Studios will begin publishing the Bishop Press imprint at this time. With a history of past collaborations and a longtime friendship, Kevin and Jason Hill and Everett Hartsoe are all looking forward to working together. So look for **Rose N' Gunn** and **Sáde** to be published through London Night Studios in the future.

B-LINE EDUTAINMENT

Get ready to meet Kamaria, an archeologist by day and a heretic by night. She's a descendant of Amenhotep IV, the Egyptian Pharoah guy. **Crescent** is the new series by Reggie Byers, creator of Malibu's Shuriken. With stories taking place in Egypt and other Third World countries, Byers promises that **Crescent** will give you the proper feel of an Egyptian character. And in the "Smart Thinkin' Department, **Crescent** #0 will carry a one time only introductory price of $1.50.

BONGO COMICS

This just in from the "Yes, There Is a God" Department, Bongo will follow up the critically acclaimed, fun-to-read, tough-to-beat, **Treehouse of Terror.** For those that missed it,



packed with heroic male action. • **Jinx** #1 is the debut issue of the ongoing series. The story is about the adventures of a spunky grifter named Goldfish and his swarmy partner Columbia. While looking for the big score, Goldfish encounters what seems to be a dream come true: Jinx, a female bounty hunter/bailbondsperson. • Before she became the glamorous Starlight cigarette girl, Catherine DiPalma was the love interest of beatnik detective Chic Mooney. When she returns to the slums from her downtown lifestyle, she discovers Chic has been accused of murdering a mob boss. Like, check out **Nowheresville** #1, daddy-o. • Caliber has also added 2 new magazines to their line-up. **Noir** #3 is the first Caliber issue of this quarterly of crime fiction and comics. **CAL - The Caliber Creators Journal** is a quarterly celebrating and dissecting the art of comics. This issue features a look at Caliber's Crime Month. • **Mr. X**, the ultra-cool comic from the early eighties, will be returning, this time from Caliber. Gene Gonzales will handle the art.

Starting in the Spring of '96, X-Men and Daredevil will join the ranks for the enjoyment of the book-buying public. Look for three X-titles, **X-Men: Mutant Empire Book 1: Siege**, **X-Men: Mutant Empire Book 2: Sanctuary**, and **The Ultimate X-Men**. Daredevil appears in **Daredevil: Predator's Smile**, pitting Daredevil against Bullseye (it features a Matt Wagner cover). All books sport illustrations by some of the biggest and best working in comics. • Byron Preiss will also continue with the **Spider-Man** series, adding 3 new books to the line. And have no fear, another **Iron Man** book is in the works. 'Nuff Said!

Treehouse brought us spooky tales of the Simpsons dinner by James Robinson, Michael Allred, and Jeff Smith. This time around look for Peter Bagge, of **Hate** infamy, and Paul Dini, the man who needs no introduction, to do the honors. • Bongo also announced plans to produce their first non-Simpsons comic. **Roswell**, created by Bill Morrison, will debut as the flip-side to **Simpsons Comics** #19 and continue until issue #22. Then **Roswell** leaps boldly into a comic of it's very own. • And, um, oh yeah, Zongo will put out some more stuff in '96.

BRAINSTORM COMICS

Look out, it's Hammer time! In April comes **Hammer Girl** #1, the story of Sledge Hammer and her time traveling dinosaur adventures. • The deadly duo narrators from **Skynn & Bones** #1 are back in their own adventure as they romp through space and time while wreaking havoc on extra dimensional gods and demons in **Skynn & Bones: Deadly Angels** #1.

BYRON PRESS MULTIMEDIA

From the people that brought the Hulk to the literary world comes a slew of new stuff.

CALIBER COMICS

March is shaping up to be a big month for Caliber. **Mike Deodato's Rathmar** #1 contains two stories from the international comics superstar. "Rathmar" introduces a powerful heat-packing hero who will star in a new Deodato-created series next year. Plus "Platoon" is

CARTOON BOOKS

Finally!! Cartoon Books is releasing a full color "Fone Bone and the Red Dragon Poster" for April. Not bad for a character adored by the Americans and French alike. (Move over, Jerry Lewis!!)

CPM COMICS

March is a ground-breaking month at CPM. **M.D. Geist: Ground Zero**, the company's first ever original comic book series, will make it's debut just in time for spring. Written as a prequel to the film **M. D. Geist**, CPM will also release a comic adaptation of the cult classic's sequel later this year.

CRUSADE

Shi vs. Tomoe #1 will be a 48-page special conclusion to the **Tomoe** storyline.

DARK HORSE

A long time ago Chris Claremont and John Bolton did some work that they called

The Black Dragon. It hasn't been seen for a very long time. But Dark Horse has it, and in April they will be releasing **The Black Dragon** collection. It's gonna cost you 18 bucks and it's worth every penny. The story is set in England during the 12th century and mixes a great deal of fantasy with a great deal of fact. Bolton will be heading to the drawing board to create the new cover for this collection.

DC

Grossing $184 million in the U.S., *Batman Forever* finished 1995 as the year's number one grossing film. • J.M. DeMatteis, writer of the ongoing **Seekers Into the Mystery**, has just sold a script to Twentieth Century Fox. The story is about a modern-day Rip Van Winkle. • In **Batman** #530, part one (of three) of "The Aztec Connection" begins. It guest-

stars Deadman. When something unnatural menaces Gotham, Batman gets a little help from Boston Brand to get to the root of the trouble. Each issue will be released in a standard and a collector's edition. • **Vertigo Vérité: The System** is a 3-issue mini-series written and fully painted by critically acclaimed illustrator Peter Kuper. The world's coming apart at the seams and nobody's talking (literally). • **The Project** explores the lives within the cold grey walls of a huge inner-city housing project in the 2-issue Paradox mini-series by John Figueora and Kirk Albert.

DYNAMIC FORCES

From the "Hell Yes, It's a Big Deal!" Department, Dynamic and DC have entered into a licensing agreement. What this means is that you'll soon be seeing DC signed and numbered comics! Starting in March the first wave, including **DC vs. Marvel**, **Man-Bat**, and **Batman: Dark Allegiances**, will arrive. Due to this new arrangement, the cost should be substantially lower than in the past.

FANTAGRAPHICS

In January, when the film *Hype!* (a documentary based on the Seattle scene) debuted at the Sundance Film Festival, a four minute animated **Hate** sequence featuring Buddy and Stinky *lamenting* the death of the Seattle scene opened the film. *Hype!* is tentatively scheduled for a summer release.

FIASCO COMICS

In the tradition of great collaborative efforts such as the teaming of Dr. Jekyll with Mr. Hyde, comic book rebels Don Simpson's and Anton Drek's (they're the same guy!!) future masterpiece **Megaton Man vs. Forbidden Frankenstein** #1. Scheduled for an April release, may God help us all.

HARRIS

Vengeance of Vampirella #25, coming this April, will feature a special wraparound foil cover from dynamic duo Joe Quesada and Jimmy Palmiotti. Amanda Conner and Palmiotti will supply the interior art for this anniversary issue. • Expect the unexpected as Harris Comics promises a new direction for Vampirella this coming year. Harris has enlisted the talents of some of comic's greatest artists (including Joe Jusko, Mike Bair, Adam Hughes, as well as the legendary Frank Frazetta) in contributing art for a variety of unique Vampirella events throughout 1996 that will eventually culminate in her 25th Anniversary special.

HORSE PRESS

In May comes Paul Pope's **THB** experiment with color. Saying "the budget's there, why not give it a try," Pope will be releasing the a **THB** color special of 64 pages and 4-5 stories. Laura Allred (colorist for **Madman**) will be coloring a couple of stories while Pope colors the rest.

Extreme's Maximage

improve and impress is by doing regular work. We have let our industry down by not producing the amount of work that retailers and fans had come to expect of us. When that amount of work returns, I predict we will have a healthier industry.... I can't think of a better way to begin this task than to have the most talented creators returning to their boards full-time and producing the volumes of work that made this industry the powerhouse it once was.... I encourage my friends and peers, writers and artists everywhere, to pick up this gauntlet that I have presented and begin the work of healing our industry by providing it with the best stories and art anywhere." Way to save the industry, Rob!

IMAGE

•EXTREME STUDIOS

In a bold move, Rob Liefeld has committed to doing 10-12 issues worth of illustrated work in 1996. He is encouraging his peers to do the same. This includes his work for Marvel. In a released statement, Liefeld said "For the past year the comics industry has asked why it has fallen on troubled times. Time and again I can't help but feel that one of the important answers for our dilemma is that when the top talents in any industry stop producing work that industry is bound to suffer for it.... The top talents have stopped or slowed their output and, speaking as a fan myself, we have all suffered for it.... Not only have we stopped producing regular work, but we have set a poor example for the generations of artists and creators that follow us. As artists, the only way we will continue to

•WILDSTORM PRODUCTIONS

Under the "Here We Go Again Department," to celebrate its launch of **DefCon 4**, WildStorm will be producing 4 different covers of the first issue. The most common cover will be drawn by the book's regular art team (Mat Broome and Edwin Rosell) with rarer variants by Jim Lee, Michael Golden, and Humberto Ramos.

•TOP COW

Battling the old "Image books are always late" cry from fans and retailers, Top Cow has announced a "guaranteed to ship" schedule beginning in February. Set for the week of Feb. 6, **Weapon Zero** #1 kicks off its regular series. The following week, their 99¢ comics are on tap. The week of Feb. 19 will feature the Top Cow ashcans set and **Witchblade** #4, and the next week showcases **Cyberforce** #20, **21** #2, and **Ripclaw** #4. Top Cow says bank on it.

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Howard Chaykin "BATMAN: DARK ALLEGIANCES"	Trent Kaniuga "CREED"	Brian Stelfreeze COVER PAINTER
Amanda Conner "VENGEANCE OF VAMPIRELLA"	Joe Madureira "UNCANNY X-MEN"	William Stout FANTASY / SCI-FI ARTIST
Dick Giordano LEGENDARY DC ARTIST	Jimmy Palmiotti "ASH"	Tim Townsend "UNCANNY X-MEN"
Adam Hughes "GEN 13"	George Pérez "I-BOTS" - "SILVER SURFER"	William Tucci "SHI"
	Joe Quesada "ASH"	Ethan Van Sciver "CYBERFROG"

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LONDON NIGHT STUDIOS

In 1996, look for crossovers with Stryke/Double Impact, Razor/Warrior Nun, and Poizon/Nira X. • Here's a quick preview of LNS in 1996. **Torture** leads the way for new ongoing color comics. London Night's first team comic, **Heliborne**, will be making their debut in **Torture**. Poizon will be starring in her own mini-series in March. Arizona, a beautiful but deadly Native American shapeshifter is added to LNS line-up. Model/actress J.J. North inspires London Night's new comic **Tommi Gunn**. A hot lingerie issue is promised. **Razor** will soon go monthly. Also, look for a possible Dead Boys revival (yes!).

MAD MONKEY PRESS

It's the Year of the Mad Monkey?! Doesn't sound like any Chinese New Year we ever heard of, but Mad Monkey Press president Kaja Blackley swears it's so. He formed MMP to dispell the notion that the larger companies have a monopoly on talent in comics, and his first few books prove it. **Witches' Brew**, **The Black Raven**, and **Samurai** represent MMP's specialty: quality at an affordable price. The content, artwork, production values, and physical appearance of their books will set them apart from traditional comics. When you see them, you'll know what we mean.

MARVEL

According to the Magic Eightball on my desk, "Outlook not so good."

•MALIBU

Needless to say, there are a whole bunch of things cooking at Malibu this coming March. For one thing, flagship character Prime has recently won the coveted Parent's Choice Award for Best Comic Book character. With no time to sit and bask in his newfound glory, Prime runs headon against Captain America when evil doppleganders threaten both universes. • Expect a new makeover for Malibu's resident witch, Mantra, as well as a new pinup book of exciting battle scenes between Marvel and Ultraverse characters in **Marvel/Ultraverse Battlezones** #1. The fun just never ends, folks!

MANSION COMICS

Magno: The Magnetic Man, The Unknown Soldier, Lash Lightning, The Flag, Mr. Whiskers, and The Raven haven't graced a new comic page since 1947. Now, joined with Captain Justice and The Guardian Angel, they gather to fight one of those nasty Nazi hordes. This takes place in **Giant-Size Union of Justice Special**, a 56 page black and white.

MARK'S GIANT ECONOMY SIZE COMICS

Rejoice Radical Dreamer fans! Mark Wheatley is releasing the long awaited **Radical Dreamer Prime**, a one-shot comics novel that has the Radical Dreamer confront his maker…literally! You've got to see it to believe it, kids!

MEET DANNY OCEAN

Sashaying to the bar in April is the stylin' **Very Vicky Junior Hepcat Funbook**. It collects scattered **Very Vicky** stories and strips as well as some never before seen with sober eyes material by **Vicky** creators John and Jana. Being called a celebration and benefit in honor of Harry and Hugo, The Meet Danny Ocean Twins™, this collection contains some mouth-watering fashion pin-ups by Brian Michael Bendis, Steve Bissette, Evan Dorkin, Sarah Dyer, Batton Lash, Dave Sim, Rick and Cindy Veitch, and Michael Zulli. All this for just $8.95, the average price for a fifth of bourbon.

MERMAID PUBLICATIONS

Lander #1 is a new unlimited series available from Mermaid. • Also available from Mermaid is **Go-Go Boy** #3.

NBM

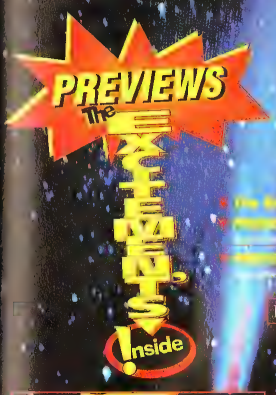
If you're a reader of **Penthouse Comix**, then you've probably seen the work of Moebius lurking in the scantily-clad pages. Now NBM will be bringing that work into a beautiful, adults only hardcover. **Angel Claw** brings us a tale of beauty and the beast with a lot of sex thrown in for good measure. Look for it in the month of April. • Also be on the lookout for the **NBM Sampler** which previews and reviews the wonderful work that NBM has been doing all of these years. Hey, it's free!

OLD TOWN PUBLISHING

Comic book legend Dick Ayers is penciling the upcoming **Dr. Wonder** for Old Town, to be released very soon. All we can say is "WOW!!"

ORION HOME VIDEO

In the "Blast from the Past" Department, *Johnny Sokko and His Flying Robot* will be zooming into hipper video stores everywhere. Four videos, containing 2 episodes each, will be available for the SRP of $9.98. Johnny Sokko and his 100-foot tall flying robot must protect



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the world from the likes of the evil Gargoyle Emperor Guillotine and his counterparts. • Visit Magical Majutsoland, where Alakazam has become the new animal king. He ain't no stinkin' lion, he's a rude monkey, always ready with a complaint. On a pilgrimmage to learn the meaning of virtue, Alakazam gains the experience necessary to be a true leader (not required in Washington D.C. of course). The animated *Alakazam The Great!* is a full-length feature starring the voices of Frankie Avalon and Jonathan Winters.

PRIMAL GROOVE PRESS

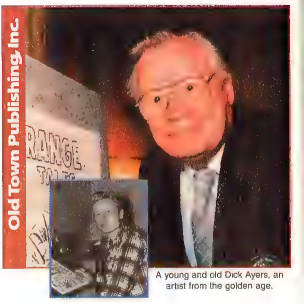
Top Shelf is a new alternative comics anthology featuring the finest modern talents like Ghreena, Rick Pinchera, Scott Hurst, Paul Hehn, Ivo Vercarra, Dan Patrick Evarts, Wayne Shellabarger, Steven Lewis Ryan, Tom Hart, David Lasky, Mike Macropoulis, and Garret Izumi to name but a few. Look for **Top Shelf** #2 to be served up sometime in March.

RAT RACE COMIX

From the land down under comes a new-to-America, 6-part mini-series called **Hairbutt the Hippo Crime Files**. Hairbutt is a gutter-mouthed hippo who's been winning awards wowing readers in Australia since 1989. Look for the hippo to make her way to our polution encrusted shores sometime this summer.

SLAVE LABOR

From the stinking mind that brought us such ageless family classics as **Johnny the Homicidal Maniac** comes another idea that probably should've never seen the light of day. It's the **Bad Art Collection**, a collection of hideously rendered "things" by Jhonen Vasquez. It's 16 pages of stuff so inane it insults your intellingence, so buy it Beavis. • Jim Hill's stylish new series, **Caffeine**, continues with #2. This issue contains Alice Armour's big party, the debut of the Plaid Bastards, the next installment of Disco Mailman, and the story "My Crackhead Neighbor." Fans of **Love & Rockets**, **Strangers in Paradise**, **No Hope**, or **Private Beach** should be sure to check this out. Watch for a Buzzcocks reunion in June.



A young and old Dick Ayers, an artist from the golden age.

TOPPS

Listen here, Kemosabe! Writer Joe R. Lansdale is back in the saddle again as Topps releases **The Lone Ranger and Tonto: The Velvet Dragon** #1. With covers by Tim Truman and art by Ted Naifeh, this five part mini-series details how the Lone Ranger and Tonto are enlisted by their martial arts mentor, Wu Chan, to fight against the infamous Velvet Dragon. • This April, Topps is also releasing Neil Gaiman's and P. Craig Russell's **Elric: One Life** #0. Russell has adapted Gaiman's short story about how an ordinary 12-year-old boy's life becomes extaordinary in the works of Michael Moorcock's. **Elric: One Life** also includes a six page prelude to the all new **Elric: Stormbringer** series from Topps. Last, but not least, Topps is also releasing the limited edition **Killer Instinct Collectible Card Game**! Is that cool or what?

UNITED FEATURES SYNDICATE

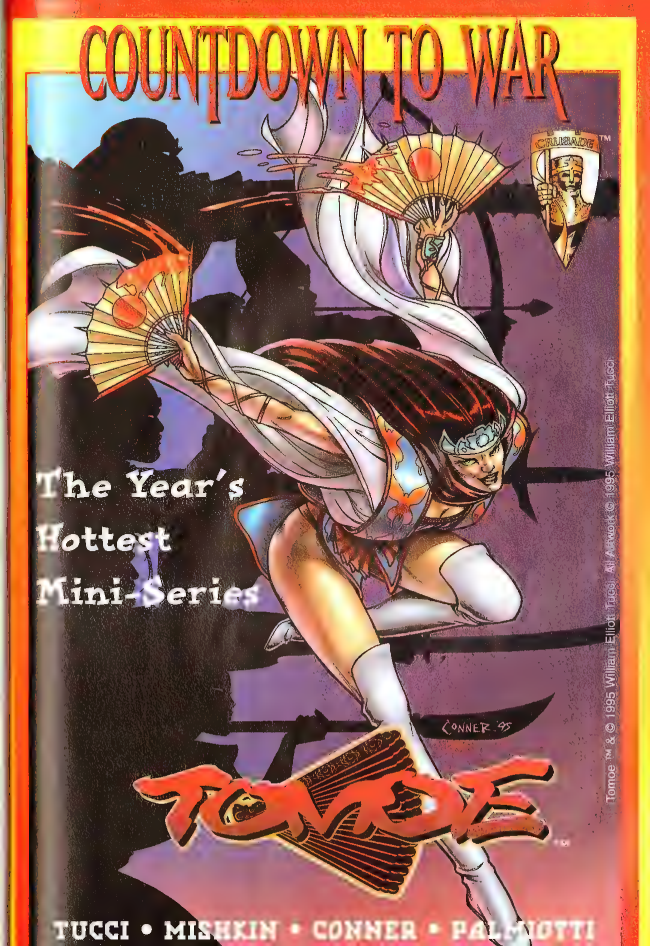
Veteran writer and former DC editor Jack C. Harris has recently completed a 13 week storyline for UFS's **Tarzan** comic strip appearing in papers across America, illustrated by Gray Morrow, "The Children of the Wing" promises not to stray from Burrough's original concept of the character while setting the Jungle Lord's new adventures in the present.

VISAGE STUDIOS

From the creator (Rich Buckler) of Marvel Comic's **Deathlok,** comes **Visages**, a new series that features "the creations of the new comic book superstars of 1996." Showcasing the talents of Buckler, John Orlando, Rich Buckler, Jr., Naser Subashi, and Winston Blakely, **Visages** is scheduled for a March release.

WILL EISNER COMIC INDUSTRY AWARDS

Entries are now being accepted for the 1996 Will Eisner Comic Industry Awards to be given to the finest publications and creators of 1995. Judges selected for the prestigious event are writer Tom DeHaven, Chicago ComiCon coordinator Nancy Ford, Diamond Comics Brand Manager Mark Herr, Hero Online editor Frank Kurtz, and Comic Relief owner Rory Root. Publishers can submit any comic, graphic novel, or comics-related periodical, book or item that was released from January 1, 1995 to December 31, 1995. All submissions should be sent to Jackie Estrada, Eisner Awards Administrator, 4657 Cajon Way, San Diego, CA 92115 before March 4, 1996. So what are you waiting for?!! ■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THE AGE OF HERO

Rob Liefeld and conception of Captain America

Photos by Dorothy Crouch

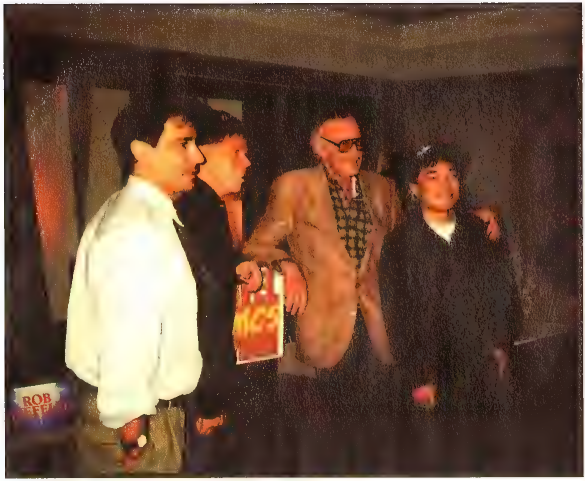
LIEFELD AND LEE: THE **FAN** INTERVIEW

by
Andy Lee

Q&S

Just days after the history-making press conference announcing Marvel Comics' signing of Rob Liefeld and Jim Lee to "pencil, produce, and reshape **Captain America**, **The Avengers**, **The Fantastic Four**, and **Iron Man**," **FAN** was able to conduct this detailed interview with the Image creators. For the first time, Jim Lee and Rob Liefeld discuss the details of their deal with Marvel: what their plans are for Marvel's characters, how the deal came about, Image's future, and their thoughts on the industry.

Jim Lee with his version of the F.F.



Stan Lee and Jim Lee share a moment as Rob Liefeld and Bob Harras look on.

FAN: Describe the agreement in your own words.

Rob Liefeld: It's an agreement to creatively guide **Captain America**, **The Avengers**, **The Fantastic Four**, and **Iron Man** for the next year. We'll be handling the entire production process. They'll be Marvel Comics products, but the arrangement allows for us to *share* in a way that we had not been allowed to in the past.

Jim Lee: Rob and I were approached by Marvel to basically revamp and re-launch four of their core Marvel characters and titles. We were given enormous creative latitude, a comprehensive and fair deal for our efforts, and an acknowledgment that the talent is as important as the stock characters.

How do you mean "acknowledgment?"

Jim Lee: Without blowing my own horn, they approached the names in the industry. They could have approached anybody. Maybe they did, and everybody turned them down except for us, who knows? Stan [Lee] was very gracious in the press conference; he said "We miss you guys. We welcome you back. We look forward to all the great things you're going to do with these characters again." That's why they called it *unfinished business*.

There are going to be some people out there who say that this is a failure on Image's part, that the market is down and that's why you're going back to Marvel.

Rob Liefeld: I don't see it as a failure at all. Image is a company of mine. Extreme is a company of mine. These companies have continued to grow and thrive in tough times. Only if these companies were as strong as they are right now would I be able to do something like this. We've proven that we have what it takes in terms of creative instincts, the entire creative process, gauging the market, and maintaining our companies. That played a lot into what kind of deal was offered us. I don't see it as a failure at all.

If we were going back and producing these books in the same manner as when we left, that would be a failure. I'm contractually bound not to divulge all of the different points of our agreement, but it is the most advanced agreement that has ever existed between a creator and a company. People who want to call it a failure on either Marvel's side or Image's side are very single-minded. The entire industry is in the process of changing. This only advances the industry. It's an advancement that Marvel could come to us as they did and say, "Look, we're not the Marvel you left. We've changed. Editorially and creatively, we're a different company, and we'd like to be in business with you guys." Marvel came to us because there was a wall up between us; there was some perceived animosity. Gerry Calabrese came to us and let us know that that was one of the changes that he wanted to make—that he wanted to have some sort of relationship with us.

Jim Lee: The market is down for everybody. Image failing...hmmm...I guess I would respond to that in the same way as I would respond to people saying this is Marvel failing. This deal was not done because we're financially insolvent—that is a vicious rumor. If this deal went away today, we would continue doing business, publishing comic books. Image is very strong, very healthy, very viable. Speaking for myself (and WildStorm Studios), we have books that are in the top ten, the top twenty, certainly in the top fifty. We have a

number of licensing and merchandise deals, and we do our own trading cards. We have one of the best staffs in comic books. We have a very strong infrastructure. We have never been late paying people. We haven't screwed people out of money or royalties. We pay the highest page rates in the business. These are not signs of a company that are on its last financial legs. Without me publicly showing my income tax forms, all I can say is that this has nothing to do with us needing money! There are places to go for money. They're called banks. People have approached us about buying a piece of my company. I've had four offers in the three years we've been around, and we've rejected every single one of them!

Is Marvel getting desperate?

Jim Lee: We're talking about a billion dollar company. We're talking about a new administration that wants to do something exciting that no one would expect, which is to mend fences with the heretics, the people that left. So, they bring them back and have them work on their core characters, which are not selling that great. What is the big deal with that? John Byrne does Legends, but then he comes back and does **Wonder Woman**. That's not a big deal. How is that a failure on DC's part?

But John Byrne didn't walk away with fifteen percent of DC's market share, which is pretty close to what Image did. The Image creators left and so did fifteen percent of the fans.

Jim Lee: In the first meeting with Gerry, he said, "Look, we're not here to rub you guys out. We think you're going to be around for a long time. We just want to do business with you guys. Good things could come out of this."
They want to see to the full extent what can be done with these characters. How can we make them contemporary again? They just turned to people that happen to have studios behind them that help them get their books out.

But didn't you leave Marvel in the first place in order to create and own your characters?

Jim Lee: It's a different thing to work on characters that have been around forever. It's like cooking soup with a base that's already in there as opposed to starting from scratch. With this you can put a new spin, or spice up something that people have gotten used to. To me, it's a completely different creative challenge. I'm not creating anything new under the FF. The beauty of the deal is that I can do work-for-hire on characters that I enjoyed, and I think that everyone who comes into comics has some characters like that, which they would like to work on someday, but I am compensated or acknowledged in the deal in a way that it doesn't penalize me for not having created these characters, for not being there from the start. They understand that you're bringing something to the table even though these characters pre-existed.

"CAP IS LIKE ROYALTY. HE'S NOBLE, A SYMBOL OF LIBERTY. WE HAVE AN OPPORTUNITY HERE TO REFIT THESE CHARACTERS FOR THE YEAR 2000 AND BEYOND."
Rob Liefeld

You are in competition with Marvel for shelf space, through Image.

Jim Lee: I don't really think about shelf space. I know retailers think about it, but I don't think, "Okay, I've got twelve books, that's going to occupy ten percent of the shelf space and that's going to help me in the long run." I think more about each book and whether it's well received, is it a good book, am I proud of that book. We don't have a goal of 'x' books that we have to publish each month, it vacillates pretty often. Everybody is my competition. Rob is my competition. Todd is my competition. All the Image guys compete with one another, I compete with DC, Marvel, Dark Horse, and everybody. To me, competing and coexistence don't have to be exclusive of one another. In fact, it's better when it's not that way.

Rob Liefeld: The bottom line is that everyone is fighting for shelf-space. There's certainly proof that some people only buy niche titles, people who only buy **X-Men**, people who only buy DC, Marvel, or Image. But I don't know that everyone has given all the product a chance. By taking a look at **Captain America** or **The Avengers**, people will find their way to looking at **Avengelyne** or **Glory** and vice-versa. There are going to be people who decide, "I'm going to give this **Captain America** book a chance because I like what these guys have to say and the way they say it."
This is something that Jim and I had an opportunity, as well as Marvel, to really consider over the last year. This is not a knee-jerk reaction to any thing. It was something that was rolled out slowly, very carefully considered. A couple of the main considerations were: Could this excite the comics industry? Could this give our industry a real shot in the arm? Right now there's a certain malaise in the industry, yet, there are still some of the best books being produced.
You can make it out as "Marvel's trying to destroy

Bob Harras announces the major deal in NYC, flanked by the two creators

the industry" or "Image is trying to destroy the industry," but we're all really just rooting for each other. **DC Versus Marvel**—hey, I root for that book, I want that book to do well. The exposure that book brings to the comics industry is healthy for all of us. If Rob Liefeld doing **The Avengers** and Jim Lee doing **The FF** is going to excite the industry, I think that's fine.

How did this deal come about?

Jim Lee: In February of this year (1995), Gerry Calabrese outlined in broad strokes what they wanted to do. Out of that and a series of meetings came this idea of letting us play with the core of the Marvel Universe on a limited basis.

Rob Liefeld: Gerry said he wanted to be in business with us in some way it metamorphosized into what has been announced. There was a line of characters they said they'd be interested in putting on the table in terms of letting us have some creative license with them. It was very amiable, but when you have lawyers involved and a deal like this, which is so unlike anything else, it takes a long time. It took over a year to put it together and a lot of effort to make it work.

Were all the Image owners approached?

Rob Liefeld: Every Image owner was given an opportunity to take part in this. For whatever reason, they chose not to. Everyone has a different agenda. Obviously, this fit an agenda that Jim and I had, so we made it work.

Jim, what are your plans for Fantastic Four and Iron Man?

Jim Lee: I plan on doing a great job on the **FF**, just as I would try to do a great job on **GEN 13** or any work that I do. Basically, to evoke nostalgia while making it thoroughly contemporary. It sounds like a paradox, but I think it can be done. I don't want to alienate the people who have been following the **FF** for years and years, but at the same time I think there's something that can be done to attract new readers and a younger audience. We've seen revampings of all sorts of characters, Hawkman, Superman, Green Lantern, the whole Golden Age group. This is something that our industry is just going to have to deal with because our characters are tied to historical events. Luckily, Image doesn't have to because we're still young, but there will be a day when the **WildC.A.T.S** look a little ragged.

Rob, what are your plans for Cap and the Avengers?

Rob Liefeld: I can't tell you specifics because it's just far too early. The direction has been loosely mapped out. We know where we want to start and where we want to get to. I think it's always wise to leave something in the middle so that when the opportunities arise to move in a direction that we hadn't considered, we can take them. I read on the net the other day that I'm going to do this grim and gritty Cap. Nothing could be further from the truth. Cap is like royalty. He's noble, a symbol of Liberty. We have an opportunity here to refit these characters for the year 2000 and beyond. Everything at some point carries so much baggage that sometimes you have to sift through and find out what fits, what they should take with them and what they should leave behind. We've got some really enthusiastic things for Cap.

Jim Lee fields questions from the press.

The thing about Cap and the Avengers is that they were heroes. Cap didn't have any personal demons, he wasn't a vigilante. He was a guy who was given great power and responsibility and went out everyday and did some good for people. The same with the Avengers. They were doing it for noble reasons, they were heroes. I'm really hoping to restore some of the former glory to the Avengers, which to me was the premiere team book when I was growing up.

Who will the Avengers be?

Rob Liefeld: Well, if your favorite Avengers were the Vision, Scarlet Witch, Thor, Cap, Iron Man, the Wasp, Hank Pym, or Hawkeye, and if you want to see a Swordsman that you've never seen before, and you thought Hellcat was cool, you're going to like these guys! There'll be some new faces, some decidedly different takes on characters. I've got to be honest, I've enjoyed most everything that's been done with the Avengers over recent years, but it seems that the book has also been very tied in to the X-Men universe. It's to the point where they look like some of the X-Men. But I mean, for me, it's right on the cover: Earth's Mightiest Heroes! That's what they're about. This is a fanboy's dream. I looked at what I was doing on **X-Force** at the time as an *audition* to get on to **The Avengers** and **Captain America**. But Image came about, and that was the direction my career took. I really felt a loss with the way my future was being mapped out at the time. Everything was happening with Image, and I thought that I might never get to take a crack at these characters.

Will your plans connect with each others'?

Jim Lee: There is an over-riding story-arc that will be ever present in the background but will not detract from the individual issues. There will be major Marvel villains. Batroc the Leaper is the grand villain (just kidding).

Rob Liefeld: It's all going to flow together. The twelfth issue of each book will reflect one larger story. There's going to be tons of interaction between Cap, the FF, Iron Man, and the Avengers. Iron Man will join the Avengers at some point early on.

What happens to the current creative teams?

Jim Lee: What happened to the creative teams on these books before the current creative teams got on the books? What happened to the creative teams on those books before them? Comics' employment is an organic process. I assume they will be given other work by Marvel, because they do good work and Marvel appreciates their efforts. I don't know. I don't run the place.

Rob Liefeld: I can only speak for **Captain America** and **The Avengers**, the two books that I'm handling right now. Thor will be a character in these books, though a new Thor title is, as yet, undecided. On Captain America, the team right now (before the deal) is Mark Waid and Ron Garney. Knowing that Mark was coming on the book, I told Marvel that this is somebody that I'd be looking forward to keeping. Ron Garney has done some tremendous work. Clearly, this work that

has stood him apart at last.

I'm pleased that everything I kind of sketched in terms of what I'd like to do with the book doesn't conflict with what had been done, because that was a concern. I didn't want to tread on ground that had already been done. We've invited Mark Waid on board to really help us out in terms of plotting, scripting, and eventually taking over the writing chores completely. Ultimately, Mark is a very in demand guy. I can't speak for him. I just know that the offer has been made to Mark, and I've told him how enthusiastic I am about what he's been doing. I also think that Ron Garney is doing great work and I'd like to be in business with him. We'll be announcing creative teams shortly.

The industry is a mess. It was recently reported that Marvel's sales are down. How will this re-energize the industry?

Jim Lee: The article [which stated that] was conservative. I'm not just saying that just about Marvel. I think in general the numbers are much lower. Certain things happen when you get the right talent on the right books. I'm not saying necessarily that this might be it, but this has a good shot at it. When Frank Miller got Batman, he did it right. That just made Batman super hot. There are perennial characters that people want to see done well. I don't want to get specific, because I don't want to put anyone down, everyone works hard. I'm doing some stuff on the **Fantastic Four**. I'd like to make it a very, very exciting book, and I hope to create real enthusiasm in the fan body. I also plan to do layouts on **WildC.A.T.S** after Travis's (Charest) run, because it's important to let the fans know that I'm not abandoning my image commitments. I love the stuff that I created for image.

Rob Liefeld: Hey, I'm not giving any gaurantees. There was no guarantee that DC/Marvel would re-energize the industry. There's no guarantee that this is going to do anything. Does it have a shot? Potentially, yes. It's got two known comic creators. Jim and I have a large body of work between us, and our track records speak for themselves. Whether you're a fan of mine or not, you can't dispute the fact that my company has been built on my instincts, my characters, my artwork, the creative people I've brought on and the choices we've made. Ditto with Jim, he's built an enormous machine with Wildstorm. Now, we're allowed to bring these instincts to these Marvel titles. Hopefully, that will create some electricity, some excitement. Hopefully that will be enough to draw people to our industry. I mean, there's no question that people have left this industry. We have a chance to bring some people back to these characters and, in doing so, bring them back to the comic shops, where they clearly haven't been for awhile. If Frank Miller was to come back and do **Batman** tomorrow, there would be people who have not picked up a comic book in a long time who would come in and buy that one. Me and Jim doing these books is not comparable to Frank Miller doing **Batman**—I'm not trying to say that. I'm just saying that something like that could potentially bring people back to that franchise. You can talk to the distributors, the retailers, the fans, everybody is looking for something to initiate the juice. We're trying to do something big, and I hope people give us a chance. We, as an industry, need to stop picking on each other and start getting behind each other. I'm really tired of listening to all the cross-criticisms. This is the gut check. This is the clutch period. We've got to get together as an industry and support each other. We need the big ticket items, the big productions that maybe will re-awaken some interest in what we do.

I DON'T WANT TO ALIENATE THE PEOPLE WHO HAVE BEEN FOLLOWING THE FF FOR YEARS AND YEARS, BUT AT THE SAME TIME I THINK THERE'S SOMETHING THAT CAN BE DONE TO ATTRACT NEW READERS AND A YOUNGER AUDIENCE.
-JIM LEE

Are any cross-overs penned into the deal?

Rob Liefeld: Yes, but they can't be announced yet. There'll be an announcement later in January some time.

What was the response at your respective studios?

Jim Lee: Generally they're pretty excited and supportive of it. Look, we're comic book fans first. Obviously Image and WildStorm are our life blood, but the guys here don't just buy Image comics.

Rob Liefeld: It's terrific. Everyone is thrilled. For instance, I did this promotional piece of Cap. A blow up of it was delivered and walked through the halls, and people were excited! They like these characters too! It's not like you walk in the door here and you can only like Image characters. We're all huge fans. We go to the comic stores and we pick up everything. Still, everyone knows how committed we are to our own product. Extreme is not going to stop putting out books. We're putting out great stuff. And having known this as far in advance as we did, I was able to plan that much further down the road for books like **Avengelyne**, **Glory**, **Youngblood**, **Prophet**, and **Battlestar**

Jim Lee laughs at a joke made at Liefeld's expense-Liefeld prepares to kick some ass. Marvel Entertainment President Gary Calabrese thinks "I could take' em all."

Galactica. We've really advanced our editorial vision in order to do all of these things at the same time.
This is stuff that I thought was cool, and I now have a chance to interact with and it add to the overall repertoire of what we do here. The creative community is thrilled about this. A lot of people have already asked if they can do a cover or a special or a pin-up.

What clinched the deal for you? Was it creative control? Was it the money? Was it the characters?
Jim Lee: I wouldn't have done it if it were not these characters. It would not have been as big of a challenge, as big of an event, as much fun to work on characters that were, in my mind, the core of the Stan Lee and Jack Kirby universe. I wouldn't have minded doing **Cap** either, but Rob wanted to do **Cap** more than I did. It's hard to single out any one thing other than a desire on both parties to do something groundbreaking.

Rob Liefeld: I'll be honest, the money is more of a respect issue. We don't need the money, we're doing fine. We didn't run to Marvel and take their money because we're struggling and the market is down. It really feels like Marvel respects what we're bringing to the table. They're not trying to put up any creative road blocks in the way. In every way, they're saying that they respect us creatively and this is how they're showing it to us. They're giving us this freedom and a deal unlike any that's ever been cut. It certainly makes my approach much more enthusiastic.
The bottom line, though? It was the characters. Honestly, let me just grab a number out of the air, if they had come and said, "Rob, we're going to pay you 20 million dollars to re-launch **Howard the Duck!**" I'd say, "You know, I think I can pass on that. I don't have anything for **Howard the Duck.**" It happened to be the right characters and the right opportunity. I really think it was the combination of the characters and the amount of creative freedom that we would get. I would say, in that order, characters, creative control, excitement, and they coughed up a really nice deal.

If, after twelve months, everything is going great, do you go to Marvel and say that you want to keep going?
Jim Lee: That's up to them to decide. I am looking forward to doing this, but it's not like this is the only thing that I could do with my life that would satisfy me. If the deal fell apart today, I would find something else that I would get equally excited about. If the deal goes through and events unfold and it's not what they expected or we expected, I assume we'll part our ways and do what we do now, which is try to create fun, good comic books. That's all speculative. Who knows?

Do you have a message for the fans?
Jim Lee: Judging from what I've heard on-line, people are very quick to pass judgment on things. They don't even know the repercussions or the details of the deal. Why don't you wait? Any critics or skeptics out there, bash us when the books come out if you hate them. Until that point, listen, keep an open mind and see what happens. We all have to be more positive, more upbeat about what we're doing. Hopefully this will be the start of something, or this will be one of many projects that will be groundbreaking or really interesting for the fans next year. Things got tired out because they just kept seeing the same thing over and over again. Now, I just want to put the fun and excitement back into it and say, "Look, this is what I can do with these characters. What do you think?" ■

Mark Waid Responds:

"Unfinished Business"

"Rob and I have had preliminary talks, but I haven't made a decision yet. A lot of it depends on how I feel about the complete reboot of the Marvel Universe, which essentially is what this consists of. This is not a reflection on Rob or anything, but I'm just not sure what I think about the whole thing. Also, I need to find a way to trim some work back as it is, because I'm overworked. But I haven't made a decision yet, I am still considering it."

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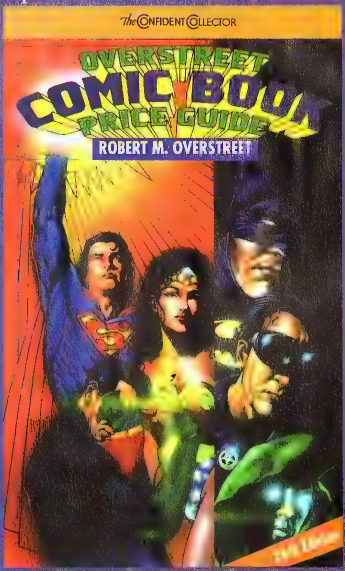

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AVAILABLE APRIL, 1996!

THE BIGGIE PART II

DC VERSUS MARVEL
MARVEL VERSUS DC

*By this point, the first couple of issues of the crossover you thought you'd never see have already hit the stands. If you're a comic fan, you've probably already read them. Of course if you're not a comic fan, chances are you aren't even reading these words. So in this, the second (and final) installment of "The Biggie," **FAN** talks to Peter David (writer of issue #2 and #4 of the series) and Dan Jurgens (penciler of half the series) about their involvement.*

FAN: With your work for both Marvel and DC, you both seem like logical choices for this project. With several issues under your belt, has it been a chore or a dream come true for you?

Peter David: Oh no, this could never be a chore. It could be a challenge, it can be a hardship, particularly when you're faced, as I was, with taking the three issues previous and trying to meld it all together and have it be some sort of coherent whole at the end. [I] want to resolve everything and at the same time still maintain that sense of fun and ultimately have a sufficient pay-off for something that people have invested $12.00 and lots of time and energy in. You want to provide those folks with something that they're going feel is a sufficient bang for their buck, and when we're talking about something on a universal scale, we're talking double the Big Bang. "Chore" is not a word that I would use, because that implies that it's routine, that it's boring. This project may be many things, but routine or boring and a chore it definitely is not.

Dan Jurgens: [It was a dream come true] in a lot of ways, not just in the sense of "Gee, I've always thought why don't Marvel and DC do this big massive crossover." At the same time, it was a dream come true from the perspective of the ten year old comic reader in me, the fan that always thought "Gee, Marvel and DC ought to get all their characters together somehow." I remember very distinctly having those conversations with the other kids in the neighborhood about who was tougher, who was faster, who was better, Marvel or DC, and all that stuff. In my younger days, It was always the DC characters that would win out for me, and

BY BENN RAY

then, as I got a little older, Marvel seemed cooler to me. So it was the Marvel characters who would inevitably win at that point. I suspect it had something more to do with the age I was and the very big differences in how DC and Marvel approached comics at that time; we're talking late 60's, early 70's at that point.

Do you see a lasting side effect to this monumental crossover?

Peter: The lasting side effect, knowing fans as I do, is that once they've seen it, they're going to want to see it again. Now that the two universes have directly, within continuity, acknowledged each other's existence and have interacted with each other, I think [fans] are going to want to see more of it. It's the same thing as when the Justice League and the Justice Society first bumped into each other, people wanted to see more. It's not like the early Superman/Spider-Man team-ups, where they just seemed to co-exist in the same universe and it's just "Gee, they never ran into each before." This is a specific in-continuity set-up that will be forever a part of the make-up of the two universes, which means that once that set-up is there, people are going to want to see that increased kind of interaction, probably focusing more on specific characters. I mean this is like everybody. I would think that fans would be hungry to see a major league Wolverine/Lobo team-up, that sort of thing. I think that would be tremendously exciting for the fans. I mean you try and be fair, you try and give everybody their moment, but it's not possible. You just do the best you can and hope that the fans understand that you're doing the best you can, and ideally that will leave them hungry for more.

Dan: Gosh, I don't know, this industry is changing so much and so fast these days, it's hard to say for sure. Two years ago, a year and a half even, would you have ever thought you'd see the day when Marvel would publish **Prime** and not the **Fantastic Four**? Although that isn't exactly what's happening with the moves Marvel is making, it's hard to see what the lasting impact on the industry is. I do hope that it's this: when this is all said and done, people can respond to it and say it was good, say that is was fun. The first Marvel/DC crossover between Superman and Spider-Man is a great memory for me. The Teen Titans/X-Men crossover from way back when [is also a] great memory for me. So if we manage to deliver something that people remember, well that's enough for me.

Are there any characters that you would've have liked to have seen matchmd up that weren't?

Peter: I would've liked to see Forbush Man and Amazing Man. I would have loved to see Rick Jones and Snapper Carr in an extended crossover. As it is, we have one panel with both of them, but that's it, it's not a major league crossover, and, of course, it's not my ultimate crossover; my ultimate crossover remains the Vision and Scarlet Witch vs. Casper and Wendy, The Good Little Witch.

Dan: I wish there would have been a way at the same time to do a Superman/Spider-Man battle. That would've been fun to me just because I'm working on both the books and I'm associated with both characters. Although Superman/Hulk is more logical in some ways, having the two flagship characters of the respective companies go up against each other, I think that would have been neat. I wish Daredevil could've had a bigger role in it. I definitely wish there would have been more room for the Fantastic Four, but part of the problem is DC doesn't really have a comparative type group to the FF.

Does the Hulk really have what it takes to take down Superman?

Peter: I think so. Part of the problem is that people tend not to factor in the realities of war when you're dealing with superhero battles. Yet, any general will tell you, as with real estate, the first three rules of war are location, location, location. So it really depends. Under certain circumstances, I think the Hulk could take Superman, under certain circumstance I think Superman could take the Hulk. It really depends upon what else is going on. These characters are not fighting on a broad plain of adamantium and there's nothing else around and they keep pounding on each other until one or the other falls.

Dan: I guess in terms of Superman and Hulk, if I'd root for anybody, I'd root for Superman. I think in all logic, Superman should beat the Hulk. At the same time, I'm having a heck of a lot of fun drawing the Hulk and it would be fun to draw the Hulk winning, bashing Superman.

The fans vote for the outcome of the major battles, but do you find yourself, as someone working on this project, rooting for certain the heroes to win out over other ones?

Peter: To me as a writer, it's merely interesting in that I can think of scenarios where the other side can win. I mean I have preferences as a fan. Although, for example, you don't exactly have to be Einstein to figure out, (since) I've spent nearly ten years with the Hulk, how I would love to see the Hulk/Superman thing come out, but ultimately I just find it interesting. I'll be curious to see how the fans go on it.

Dan: I find myself right now having a little more fun drawing the Marvel characters just because I haven't drawn them before. Drawing Captain America has been a lot of fun, drawing the Hulk, as I said, has been a lot of fun, and drawing Wolverine has been a lot of fun. It's kind of funny, in fact, at one point I drew this really terrific shot of Wolverine on a page and sent it in, and Mike Carlin (the DC ed tor) sent it back and said "you've got to fix this because Wolverine looks way too cool, much cooler than Lobo does." So we had to make an adjustment and instead of making Wolverine look less cool, we made Lobo look more cool. So I find myself rooting for situations I don't ordinarily get to draw, like the Hulk beating Superman.

When working on it, did you get a sense of the historic scope of this? Did you feel any pressure because of that?

Peter: No, no pressure. Oh, of course. When I was a kid I would sit there doing pictures of Submariner fighting Aquaman in Quicksilver vs. the Flash, it's natural.

Dan: Yeah. Anytime I work on something that I know is a high profile project, I feel a responsibility to deliver. The last thing I want to do is see something go out in advance and get a lot of hype and get a lot of notice and then have people say you let us down. When I did **Superman/Aliens** I felt that way. When I did **Zero Hour** I felt that way. It's a disappointment in some respects that **Zero Hour** isn't viewed better than it is. I think the mini-series was fairly well received perhaps, but ultimately to me, **Zero Hour** was a failure as a big project because there is nothing here today really that has lasted from that. **Starman** is still around and is a very solid book, but beyond that, there is nothing enduring that has come out of **Zero Hour**. So anytime I work on something that is high profile, something that is going get you guys interested enough to interview me, I don't want to let down the guy who shells out $3.95 for the book.

Some of the big crossovers, up until this point, have been less than satisfying though some of them have been great. Will this book live up to all the expectations? After the first issue, will it be able to maintain a level of excitement?

Peter: Oh that's not my call to make. You're asking me to say how the fans will decide. I

SOMEBODY LOOKING FOR ME?
THE PLANET'S A DAILY, KENT, NOT A WEEKLY! MAYBE THE WORD DEADLINE DIDN'T HOLD MUCH MEANING FOR YOU BEFORE...
...BUT NOW THAT I'M THE EDITOR AROUND HERE YOU'LL GET YOUR STORIES IN ON TIME!
PEOPLE ARE COPING WITH ALL THE WEIRDNESS GOING ON OUT THERE, BUT THEY WANT TO KNOW WHAT'S HAPPENING! WE'RE GOING TO FIND OUT AND TELL THEM...
I'LL GET RIGHT ON IT, AND, UH...
...OR MY NAME ISN'T J. JONAH JAMESON!
...THIS IS A NON-SMOKING BUILDING, CHIEF.

don't know. I produce stories that I am tremendously proud of and I think it's some of the best stuff that I've done, and it doesn't even seem to register a blip on the fan radar. And I will do stuff that I think is okay, it's not my best work, it's stuff where I wish I had a little more time on my deadline, but the fans love it. So that's for the fans to decide. I just keep my fingers crossed, do the best job that I can, and let the rest takes its course.

Dan: I don't know, and I say that because I am so close to the project that I'm not sure I have a clear bead on it. It's the old saying "you can't see the forest through the trees." I look at it, to me this is fun, to me the first time I heard about this it was fun. It sounded like a great thing. At the same time, I also know on the computer net there was a lot of griping from retailers about it for various reasons which just amazes me. So it's hard for me to judge. I don't think this is meant to be the world's greatest story ever. I don't think this is going to be the kind of thing that is intended to win an award. It's just supposed to be a lot of fun. If you see Catwoman and Elektra on the same page, there is something in the way it's structured that makes this story interesting and fun. If all the sudden you have J. Jonah Jameson as editor-in-chief of the Daily Planet and Peter Parker and Clark Kent and Lois Lane working for him; there are interesting dynamics there among those characters that make the story fun. So, if I read the first issue, yeah, there's enough there that makes me intrigued and excited about the next three. That's the best I can answer.

Would you be willing to do another crossover like this?

Peter: Oh yeah, I think so. This has been such a fun project. Yeah, definitely.

Dan: Yeah, although next time I'd probably like to write it. I'm not in the habit of drawing stuff that I don't write. In some respect it's fun to work with other people and see their thoughts on paper, but at the same time you can't help but work on it and think of it differently. I don't mean that to speak ill of Ron Marz or Peter in any way. But yeah, I'm one of those real odd ducks who likes doing stuff like this and it doesn't bother me to have 45 characters on the page when I get done with it. To me it's all fun, and, again, this goes back to me as a kid. I always loved those books where you'd open it up and see a splash page or double page spread of the entire DC Universe or the entire Marvel Universe. If you talk about superhero comics and the magic that they are supposed to have and this bigger than life quality, I see it on the page so I don't mind doing that.

Are comics still fun?

Peter: Well, hopefully this will prove that.

Dan: For me they are. The business aspects of it aren't necessarily fun. It's a funny thing, right now I'm finding a lot more out there that I like to read than I did a year ago or even two years ago. I think the product is starting to get better and I still get a real kick out of writing and drawing a story that is meant to entertain people, because, when it works, I get a kick out of it and my readers get a kick out of it, and that's what I look for. ■

POISON ELVES

requiem for an elf

BY DREW HAYES

JANINE JOHNSTON COVER

Trade PaperBack by Drew Hayes

First in a series of quality trade paperbacks reprinting Drew Hayes's self-published T. Lusiphur comics. This first volume presents T. Lusiphur #1-6, including the debut of the titular white assassin.

AND DON'T MISS
A SINGLE ISSUE OF THE
POISON ELVES
MONTHLY SERIES

Akiko #1

BY MARK CRILLEY

All New! Come with Sirius as **Mark Crilley** returns to the **Planet Smoo** with Akiko and her friends. Don't miss any of the fun as **Akiko**, **Spuckler**, **Gax**, **Mr. Beeba**, **Poog**, and the **Prince** re-unite for another dangerous trek across the mysterious Planet **Smoo**.

COMING IN MARCH

SIRIUS

DON'T MISS A TRICH

by Christopher Woodward

TOP 10 X-OVERS

THAT SHOULD NEVER HAPPEN...

*With the tremendous success of the **DC Versus Marvel/Marvel Versus DC** crossover, it's only natural that other, more spectacular crossovers will follow. I mean, let's face it, comic companies know a calculated, money-making marketing ploy when they see one. Surely you recall the death of Superman and the piles of superhero carnage that followed, ending only recently in Punisher's mass massacre of Marvel characters. Below are the ten crossovers no one could possibly want to see. Which practically guarantees at least half of them will be on the stands by June.*

MILK & CHEESE & BONE

Those impish dairy products gone bad visit the Valley and team up with Phoney to battle rat creatures using their attitudes alone. All goes well until Grandma Ben meets up with the threesome, and Cheese remarks upon her facial hair. Can you say "Cheese soufflé?" Bone stares pensively at Thorn throughout.

LOBO MEETS CEREBUS

Speaking of attitude... In an uncharacteristic move, Dave Sim lets DC borrow his aardvark, colorize him, and send him up against Lobo on some remote planet near the DC/Vanaheim border. Just as the last Czarnian starts some serious fraggin', he's sucked back through an energy vortex to the Underworld. Or somewhere.

GRENDEL VERSUS SHI

Watch those blades fly! Much like the **Batman/Spawn** crossover from a couple years back, this one happens in two books by two companies. The first, by Crusade, features Shi beating the stuffing out of Comico's female Grendel, Christine Spar (both scantily clad, of course). In the second book, Christine gets to kick Shi around a bit, each wearing considerably more clothes. Neither is long on plot.

X-FILES MEETS MARS ATTACKS

Mulder and Scully land smack dab in the middle of the invasion ...and Scully still just won't believe. Both get abducted and get to wear those nifty alien space suits for a while, but the pair gets sent back to where they belong due to some sort of alien time travel device before either can stop the invasion.

THE ANIMANIACS AND GEN13 SUMMER SPECIAL

Hellooo Fairchild! Yakko, Wakko, and Dot meet up with the **Gen13** gals and guys and basically annoy the hell out of each other for this special summer issue. While on vacation to the California coast, the Gen13 crew tours the Warner Studios and, well, wouldn't you know it, wackiness ensues.

THE TICK KILLS THE VERTIGO UNIVERSE

In this "Elseworlds" book, Ben Edlund's big, blue hero takes on the entire bunch of Vertigo characters, thus answering the question of how one goes about killing Death. The best part, however, is the standoff between Die Fledermaus and The Preacher. In the end, The Tick admits to Arthur that it was all one big, mucous-filled misunderstanding.

The X-Files and Mars Attacks

DEATH / LADY DEATH #1

What's too dreadful to even imagine... But if I don't, someone else will, so: the two femme fatales team up to take out Satan. Only once they get to hell, they must battle their way past scores of minions. Lady Death does the dirty work while Death simply asks the head of dudes to take a stroll. And they all live happily ever after.

DOUBLE IMPACT VERSUS HELLINA

Oh, wait, this actually happened already.

THE JUSTICE LEAGUE / YOUNGBLOOD TEAM-UP

The most immense team-up of all time, these two huge forces unite to battle the forces of every villain Image has ever created. True, you need a score-card to tell who's who, but if the art's good, it doesn't matter, right?

THE ALL-SMOKERS ACTION SPECIAL

It's the hottest crossover of the century, as everyone who smokes teams up to bash heads in non-smoking restaurants the world over. Watch as Ben Grimm, Sgt. Rock, Gambit, John Constantine, Jonah Hex, Wolverine, The Human Torch, Firestorm, and others too numerous to mention light up the globe. Look out for the special appearance by Ash at the finale to douse the flames.

BATMAN AND ANYONE

If there's anyone left who hasn't teamed up with Batman out there, here's their book. You know what happens, you've seen it all before, whether it be back in the seventies with **Brave and The Bold** or in one of the Dark Knight team-ups of more recent times. Maybe they could try getting him teamed up with, say, Robin... As long as they don't bring back Bat-Mite, I don't care what they do. ■

it's a Mad MAD mad mADmAN

AN ENCOUNTIER WITH MICHAEL ALLRED

by Joseph P. Rybandt

Go outside and take a deep breath. If you live in a large city, drive to a suburb or a park or something and then take a deep breath. Doesn't the fresh air coursing through your lungs feel good? Of course it does. Just like when Mike Allred burst onto the comic book scene. It was like the aforementioned breath of fresh air. **Madman** was a hit. Mike Allred was responsible. This is the story.

WHAT DO YOU WANNA DO WITH YOUR LIFE?

Michael Allred started out as an artist as a child, the way a lot of kids do, "I'm one of those guys that picked up a pencil before he could talk and always doodled and drew. I was the guy who always sat in the back of the class and could draw better than everyone else in the class. My parents kept my sketchbooks and drawings. Then when I went to college, and I wasn't the best artist in the class anymore. I recognized that being an artist wasn't really the greatest way to make a living." Allred moved through a variety of careers before

settling into the comic world,"I stirred toward broadcasting and film making. Broadcasting presented itself as a good career opportunity. I started out as a disc jockey and ended up a TV reporter, even taught television production at the Air Force Academy in Colorado Springs. I always hoped that would eventually steer me back to film making." In roundabout way it did, but first Allred headed back to comics and a guy named Frank Einstein.

TWO-TONE FUN

Frank Einstein is Madman. He wasn't always Madman, but looking back you can see the evolution. Einstein first appeared in **Creatures of the Id** (from Caliber), "I wanted to do something that I would enjoy but my kids would [also] enjoy. I got the idea of putting a costume on one of my favorite characters, and my favorite character at the time was Frank Einstein, so that's how he got the gig."

In order to get the level of appeal that Allred was looking for, the original tone had to be checked. One of the first striking images of Allred and his Madman was a panel where Madman plucked out a villain's eye and popped it in his mouth. Quite graphic and quite fun, but perhaps in need of a little toning down? "I think the main reason the tone looks different is because the original prestige format series had a two-tone look. It gave it a dreamy, spooky quality. It was black and white with this purple silvery gray color that gave it an odd mood, but the spirit of the book was the same. I will admit that the violence was a little more graphic perhaps, although lately people would argue that my recent books have been gross, if not violent." Allred said that the eyeball-in-the-mouth scene would be in the upcoming movie, but more on that later.

PAST, PRESENT, AND MADMAN

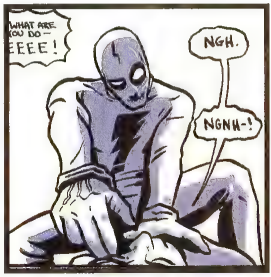
The Spring of 1992 brought **Madman** to Tundra with a prestige format series. "I did three issues of **Madman**," Allred said, "and it was successful enough to convince Tundra to do three issues in full color on glossy stock paper. Those three issues were called **Madman Adventures**." By this time, the concept for this comic had been bubbling and brewing in Michael's mind for a while. "I created **Grafik Muzik** [also at Caliber] specifically to allow me to experiment. It was a huge mix of stream of consciousness storytelling, so it was somewhat self-indulgent in many ways." **Creatures of the Id** and **Grafik Muzik** assured, though, that Allred was ready when Madman's real chance came.

YEAH, BUT WE WANT MORE EYEBALLS. .

"I pulled back when my kids wanted to take some of my work to school," he said of toning down the violence. "Not only would it possibly not be appropriate, but I don't think their friends and classmates would really get it. That got me thinking about all the stuff I loved when I was a kid and how there wasn't really too much of the kind of stuff I liked. Books like **The Spirit**, Jack Cole's **Plastic Man**, Alex Toth's **The Fox**, and Frazetta's **Johnny Comet** all had this high-adventure, fun, colorful, dynamic feel to it, and so I realized I could very easily do something that I would enjoy and my kids would enjoy. I came up with this costumed character in this multi-leveled world where anything can happen, and there could be a sense of fun, but at the same time, based on his origins, he could also be very philosophical and thought-provoking as well."

Madman Adventures, for the first time in glorious full-color provided by wife Laura Allred, was born. Allred went back to his roots and pulled

"I was a reporter by profession, but I really preferred fiction over fact."

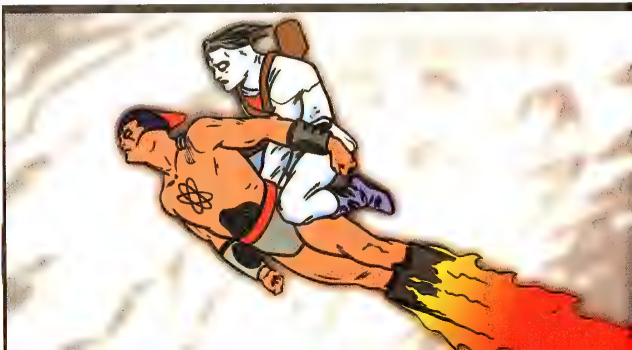


out all the comics that he dug when he was a kid. Stuff like "Jack Kirby's work, especially his **Fantastic Four,** which remains some of my very, very favorite comics. Those were what I remember really eating up as a kid. When comics became a hobby for me as an adult, as I came back to them, I was exposed to the works of Will Eisner, Jack Cole, Alex Toth, and Frank Frazetta. It was an accumulation."
In was not a purely nostalgia-driven experience for him. Time goes forward for Allred as well. "At the same time, the stuff that brought me back to comics as an adult was work like the Hernandez Brothers **Love and Rockets** and Dan Clowes **Eightball,**" he said. "A friend of mine, Charlie Custis, showed me what comics were doing that just blew me away from what I previously thought comics were. So I started working on them for fun, and I wanted to do the stuff that I felt I was capable of doing."
This brought two loves of his life together: comics and movies. "I think what really appealed to me was the cinematic nature of the comics which I didn't recognize as a child. I've been a movie nut all my life, and when I saw that comics were literally offering the potential to draw my films, I took a screenplay I had and that's how I got started By drawing this screenplay called **Dead Air**, it became my first published work, a graphic novel from Slave Labor." But, again, more on that later.

THEY'RE NOT QUITE THE FREEMASONS, BUT...
I'll be the first to admit that I take advantage of my lowly station in life. (I'm in the comics industry, how high could my station possibly be?) I use these interviews to ask the questions that I want to know. Personally, this whole Legend thing makes me a little uneasy, so I went to the source. I started out innocently enough, asking whether they had a secret handshake or anything. Michael responded quickly, "That's even a secret. I can't tell you." I casually moved on to asking whether the power of being in Legend ever went to anybody's head, "Oh yeah, we're a rough and tumble bunch. If you see us at a convention, walk the other way." Allred slipped out of the "tough-guy" mode and went on to explain the kinder, simpler joys of being a Legend. "We do get to spend a lot of time together thanks to conventions and also living close to Portland. A lot of the guys will come to Dark Horse, so it's easy for me just to go up there, it's only about an hour and half away. Art Adams and Mike Mignola have since moved to Portland, so it's easier to see them. So Portland has become the place where we often get together." Portland is where the robes and secret handshakes come out in full use. Portland is also the home of Dark Horse.

MADMAN @ DARK HORSE
Mike found a home at Dark Horse, a comfy, warm home. "I think the world of everybody there, Mike Richardson, my editor Bob Schreck, who can be a pain at times, but no matter what, I consider him to be one of my very best friends. It's kind of hard balancing that friendship with the professional editor relationship. It's the same with Mike, him being my publisher, because we do things with him socially as well, but fortunately most of the time I get the book in on time and that really cements the professional relationship."
The success at Dark Horse came from the loyal following **Madman** seemed to have from the get-go. "Fortunately, the critical acclaim came right off the bat. There were dozens of people saying 'Hey, this is great, keep going.' That really kept me going." The thought of doing work-for-hire just didn't sit well with Allred. "I think I could have easily made a decent living working for Marvel or DC or any number of companies on company-owned projects, but there's nothing like doing your own work and having it be successful. I feel so fortunate. It's a little scary, though, with the way the industry is working now. There's this feeling that 'if things are so good, does that mean the bottom will eventually drop out?' Almost every great talent you can think of has had devastating moments of discouragement in their careers. Jack Kirby would be the greatest example of how he went through the entire history of comics and went through every low and every high, but he just kept plugging because he loved what he was doing. I think that's the bottom line."
"A lot of talent won't even be attracted to comics because the financial question will be the first thing they're presented with, and they won't think it's worth the risk. On the other hand, if your work does break out, then you make really terrific money." I think it's safe to say that Michael can mention that last point from experience. **Madman** has broken out, and it's not over yet.

STUFF TO LOOK FOR DOWN THE ROAD
Bruce Timm is the newest addition to Legend. Timm regularly delivers the ultra-cool ***Batman Animated Series***, as well as scattered comic work. His addition to the Legend group plays right into Allred's hands. Allred will be writing the **Astroman** one-shot



(a Madman spinoff) and Timm will be providing the art.

"He introduces a character called 'The What' which is very cool, and a female character named 'Demonica.' Extremely sexy," Allred said. "If you've seen any of his pin-ups, they're stunning, they're so sexy. I had planned for this year to do three one-shots, **Astroman**, **The Anarchist**, and **The Being**. Then they were all going to tie together in a book called **Equinox**. It doesn't look like I'm going to have the time to get to that stuff this year. But, in other words, yes, I have a lot of different stories to tell, where and how they come out, I don't know." Look for some changes in Madman's world, "After issue #10 we're going to do monthly groupings. The same number of issues will come out in a given year, it's just that they'll come out in monthly bunches. Then there will be a regrouping period until we're ready to release the monthly again, and that way we can give each grouping a big push and people won't have to wait as long and between the individual stories."

Did we hear you all give the collective shout of "Bring us some new characters?" Allred did. While he's a little shy on some of the details, here are the plans:

- "Max Morrisey, a vampire character"
- "Dean and Mike, the G-Men from Hell will return"
- "The next storyline after #10 is called the 'Exit of Dr. Boiffard,' where we finally find out the fate of Dr. Boiffard and his ever-expanding brain."

What about some cool crossovers? Well how does **Nexus**/**Madman** sound? "[It] involves Madman, Nexus, and giant robots. I'm real jazzed about seeing Steve [Rude] draw Madman for a whole issue."

But wait, there's more! "You're going to see Madman disc guns, Madman candy bar boxes with Madman candy bars, you're going to see a Madman Duncan yo-yo." (Yes, that's right, the long-awaited, highly-anticipated Madman yo-yo.)

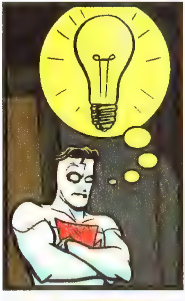
"I like doing anything that's fun."

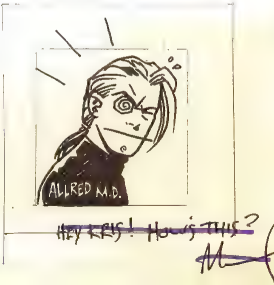
"The thing I'm asked about the most though, is the metal embossed lunch box. It's going on two years now, but it's a real tedious process," Allred said. "I've done the artwork for it, so as far as I'm concerned it's in the can." Aside from all this cool stuff, there will also be the usual barrage of T-shirts and prints. In other words, more Madman stuff than you can shake a stick at, and that's OK by us!

ON THE BIG SCREEN (IT'S GONNA BE SOOOO COOL)

Mike Richardson is the head of Dark Horse, and is also responsible for films like *The Mask*, *Timecop*, and the soon-to-be *Barb Wire*. Do you start to see how this might relate to **Madman**? Allred does

"Mike Richardson's success in Hollywood has recently brought a lot of attention to just about everything he publishes, **Madman** included. When **Madman** was first published, it was optioned for a film right out the gate. The company couldn't finance, so that went away which, in the long run, turned out to be a good thing because I met a terrific producer named Ben Myron, who took me into Universal Pictures. I wrote the screenplay and we're right in the





SELF-PORTRAIT

"I'm constantly trying to find things that excite me and keep me plugging away on some creative endeavor."

thick of development trying to figure out exactly what it should look like, who should be in it, and who should be involved. At the moment I'm being given the highest consideration to direct it myself based on my previous experience directing television programs, and the work I did in documentaries. So there is almost ten years of experience to support my technical expertise."

Universal Pictures is not the only one who wants to take Allred and his creation all the way. "The G-Men from Hell characters were optioned. Over a year ago I signed a deal memo. This independent producer wanted Madman, but we couldn't agree on that and he wanted to know what else I had. I told him some of the characters and he immediately wanted to know about the G-Men from Hell, so I described a story outline and signed a deal memo and figured I'd never hear from him again. But recently he came back and said 'here we go, we're going to start shooting in January.'" Enter Robert Rodriguez (self-made director of *El Mariachi*), kind of. "I bought and read his [Rodriguez's] book **Rebel Without a Crew**. He kept a journal which inspired me to do the same thing as I started planning to do my own no-budget feature. I wrote a screenplay and started planning. Next thing I had to do was see how can I set aside money, how long will it take to set aside enough money to really launch this. That was when the producer for *G-Men from Hell* showed up and gave me a check. So I took that money and within weeks, we were shooting. We shot it almost 24 hours a day for two weeks and we did it. It's called *Astroesque*. So as soon as I finish this book, I'll be editing it together and I'll have a film to show those concerned that I'm capable of directing, writing, and producing a feature film." This is an important step, both for Allred and to comic fans. I mean let's be honest, the transition from character to screen has a pretty lousy track record. Allred is well aware of this, and he's taken some precautions. "Doing *Astroesque* is a huge step towards convincing the powers that be at Universal Pictures that it's a great opportunity to actually have the creator of the comic book take his creation all the way to the big screen. If that happens, hopefully it will go a long way towards better adaptations of comics." Regardless of the status of Universal's *Madman*, *Astroesque* is completed and come Hell or high water, it will be seen. "I'm going to get it into every independent film festival possible. I hope it will get a distributor, and if nothing else, I'll distribute it myself through the direct market." Allred's art for the film will be available as well. "I'm producing three different movie posters that I'm designing and asking some of my painter friends to embellish. The first I did is being painted by Paul Lee. I've talked with Alex Ross and Steve Rude about it as well. This will be a real movie poster and there will be three different designs, and if I can convince more of my painter/artist friends to work with me, I'll do even more. The first one we should actually see will be a full page in **Madman Comics** #10."

PARTING WORDS

For all those who worry the "bright lights, big city" Hollywood might lure Mike Allred away from comics, have no fear: "anything that makes a creator happy is a good thing, and I've never had more fun working with other people than I did working on *Astroesque*. It lit a fire under me coming back to this book which I've never, never had before. I've always had a lot of enthusiasm towards creating comics, but I was on fire when it came to jumping back into comics. It just really feels good to stretch other muscles and to expand myself as a storyteller and as an artist, so it can only be good considering those elements. On the other hand, doing a film takes away from comics and doing comics takes away from film, so I think the worst thing that can happen is it will drastically slow down my comic output and visa versa." But have no fear gentle reader, **Madman** is here to stay. ■

"I wanted to tell my own stories and now, ironically, it's comics which have brought me into the film industry."

SAVAGE LARSEN

With The Savage Dragon, Erik Larsen has his own cartoon, a regular comic book, and a commitment to his future

by
C. Vaughn

...Spider-Man ... The Amazing Spider-Man ...

whole network of people who are all working together to try and make these the best damn comics they can be. I think it should be this way. Who would know better what something is supposed to be than the guy who drew it? Or what lighting effect he'd intended than the guy who drew it?

Under what circumstances would you work for somebody other than yourself?
If I couldn't make a living doing this, bas cally.

Having as much freedom as you do now, even with the responsibility, wouldn't it be difficult to go back into a more stricter system?
It's so different, it's like a whole new world. It's like learning to walk and then going back and crawling again, and why? Walking is much easier and so much better and more efficient and everything. Why do I want to be crawling?

How old were you when you actually created the Dragon?
Probably eight.

How much has he changed from his earliest incarnations?
He started out more like Batman. He was thin, and imagine if instead of that green face and a green fin there was a mask with a human face peeping out the bottom of it. That it was a green cowl that he'd pull over his head. And then he had a cape. It's varied so much because I would draw it one way and then I would come up with something else and I would combine it with other characters that I was drawing at the time. It would change so much, even from issue to issue and page to page at the time, but I drew comics for myself for years and years as a kid. At one point he was this bulky barbarian that was living up in the hills on some other planet somewhere and would jump out and attack bad guys, and then he was like Captain Marvel. [He] would say a magic word and change into the Dragon. Then it was a guy who in times of stress turned into the Dragon and pulled his cowl out over his head.

In Savage Dragon you've shown a great willingness to introduce new characters, then build them up, and then kill them off. So far you haven't been one of these guys bringing back characters back to life all over the place. Is that a coincidence or is that something deliberate on your part?
Yeah, it's deliberate. I think death is permanent and that's the way it should be. I don't really want to be bringing back the dead and I don't want to do fake deaths and stuff like that. I think that there's a great tendency in comic books to rely on what you've done before or what somebody in the book previous to you has done before. It seems like when these early guys were doing these comics and just started out — Ditko and Kirby or whatever — a lot of times they would just be creating new villains all the time. I mean, a real cop doesn't go out and fight the same damn robber every time and bust the same guy and bring him to justice every time. It's just like that. In reality we don't have these kind of recurring things where people are just like "Oh, I've got to stop that criminal again. He's doing it again, damn it." You get the guy, you arrest him, you put him in jail, and you're done with it. That's it; just get on to the next thing.

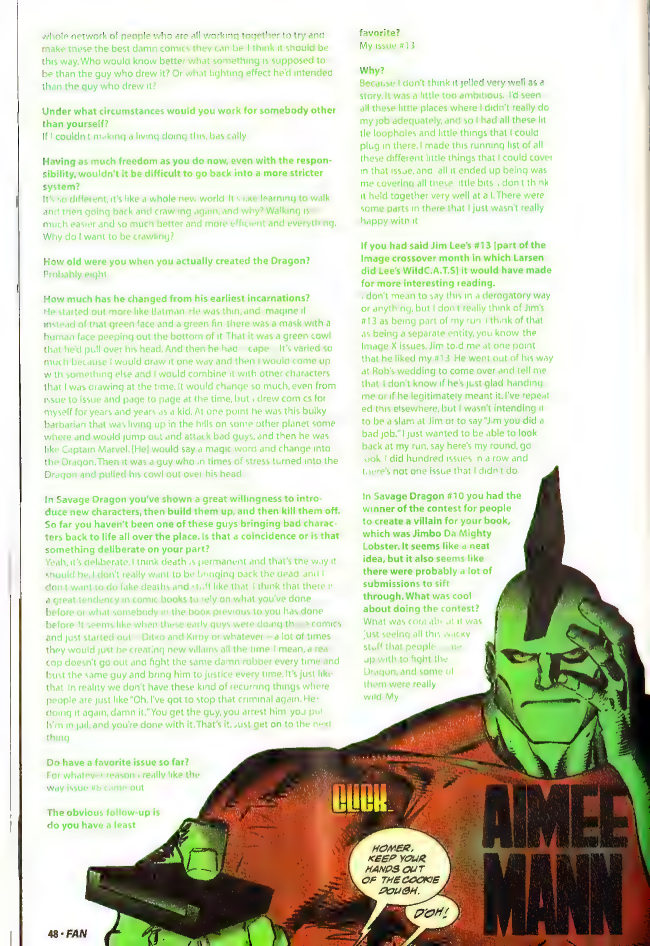
Do have a favorite issue so far?
For whatever reason, I really like the way issue #3 came out.

The obvious follow-up is do you have a least favorite?
My issue #13.

Why?
Because I don't think it jelled very well as a story. It was a little too ambitious. I'd seen all these little places where I didn't really do my job adequately, and so I had all these little loopholes and little things that I could plug in there. I made this running list of all these different little things that I could cover in that issue, and all it ended up being was me covering all these little bits. I don't think it held together very well at all. There were some parts in there that I just wasn't really happy with it.

If you had said Jim Lee's #13 [part of the Image crossover month in which Larsen did Lee's WildC.A.T.S] it would have made for more interesting reading.
I don't mean to say this in a derogatory way or anything, but I don't really think of Jim's #13 as being part of my run. I think of that as being a separate entity, you know the Image X issues. Jim told me at one point that he liked my #13. He went out of his way at Rob's wedding to come over and tell me that. I don't know if he's just glad handing me or if he legitimately meant it. I've repeated this elsewhere, but I wasn't intending it to be a slam at Jim or to say "Jim you did a bad job." I just wanted to be able to look back at my run, say here's my round, go look, I did hundred issues in a row and there's not one issue that I didn't do

In Savage Dragon #10 you had the winner of the contest for people to create a villain for your book, which was Jimbo Da Mighty Lobster. It seems like a neat idea, but it also seems like there were probably a lot of submissions to sift through. What was cool about doing the contest?
What was cool about it was just seeing all this wacky stuff that people came up with to fight the Dragon, and some of them were really wild. My



favorite issues I've repeated to people, and "if were an unscrupulous guy it would be something that I would rip off because it's so twisted, it's this big fat woman who bent over and fired babies at people. That's just so wrong. It's absolutely obscene

What was not so cool?

I know there were some things that were not so cool. I had a hell of a lot of mail. We got thousands and thousands of these things and just having to look over them all and read so many of them. A lot of it was just looking over the art, and if the characters were clearly biased on something else, clearly derivative, those were immediately tossed out. If their costumes just sucked, those were immediately tossed out. Characters that were well designed and well executed, and those were the ones that were read

Are you going to continue putting off the relationship with Dragon and Rapture? Are you going to draw that out awhile?

Actually I got another...it's not really a contest, but it's a vote in. In #27 of the **Dragon**, Rapture asks Dragon to marry her and the vote is whether he should

Whichever way it goes, if fans say "Yeah, they should get married," then I'll have them get married if they say "No, they shouldn't," then I won't. And it really depends. I kind of think with the way the mail has been lately on the book that it would probably be a no vote, but if there's as many trouble-makers who mail the book as write the book, then they'll probably give me a reason just to try to make me scramble to come up with something for whole issue will be written kind of as a discuss on basically between the two characters. There'll be no fights in the issue at all, and the last page will have Dragon with a single word balloon, and you won't know right up to the last minute what the vote is when we go to press – we'll either put in the word "yes" or "no." We'll really have to scramble, but I'm kind of thinking in terms of different timelines and how things should go, whichever way the vote has to go.

Killing Overlord was like the perfect example of your willingness to build up characters and then kill them off. You had a really cool villain that you established as the top dog and then...Blamo!

In this book, nobody's safe and that includes the Dragon. My intention is for the Dragon to die during my run on the book and for the book to continue to exist in his name without him. When or where that will happen, I don't know. Then it gets passed on to my kid, maybe he'll revive it or something...(laughter) He'll start doing all this bringing characters back from the dead stuff, but I don't intend to do any of that.

Let's talk about a couple of the other books. Why do you think Freak Force failed?

I don't think it found an audience. There's something of a stigma about some Image comics. There are some older fans that believe some of the misinformation that other people have put out about Image, in that they're art driven and not writer driven. This book was more writer driven than art driven, and since the people who are into those kinds of books weren't really looking for that much at Image comics anyway, I didn't seem to find an audience. In terms of the artistic side, it wasn't giving the Image fans the kind of Image art that they want and expect from us in

the comic book at
don't have the
pending panels of
costumes
ripping around
and it was
mostly story
telling.

How about the Super Patriot? He's had two pretty cool mini-series. Any further plans for him?

[illegible]

Let's talk about your influences. I take it Walt Simonson was one of your great influences?

[illegible]

What should the average fan know about you?

[illegible]

I mean I know.

That's fine. We'll put that.

I don't take the stuff too seriously. I mean I take it seriously but not all that seriously.

Do you prank phone call Peter David?

No. I don't even know his phone number. You know since I stopped getting the **Comics Buyers Guide**, my female has just gotten so much better. I never hear about him.

Is there anything else you've got going on that you'd like to mention?

[illegible] three-issue **Dark** mini-series coming up.

Anything else on the burner that we ought to cover?

Teenage Mutant Ninja Turtles coming in '96.

Turtles?

I think the cartoons, the comics have kind of grown up to be sort of like the [illegible] a little bit dry and uninteresting. The comics are much more fun because they're not afraid to be spending a whole issue with a bad guy. I just wanted to do something that was just fun and not [illegible]. I wanted to try and see if we could bring something new to the book and I can't honestly make it into what it should be. I think the new ones are are selling, and I don't mean to take credit for it, but Eastman and Peter care the Turtles' creators, take a lot of pride in what they were [illegible] and it's sort of nice to see it back in the spotlight. [illegible] stayed in the way. ■

Recently, I was at a T&S comic book store in Milford, Connecticut, which was part of the Motown Van Tour. Let me tell you, T&S is a great comic book store. Their staff is very cool, and the fans there were great.

It was at T&S Comics, however, that I may have uncovered a great wrong: they were counting ballots for the great DC/Marvel crossover, and I couldn't believe what I was seeing! Wolverine was absolutely slashing Lobo in votes. How could this be? Everybody knows that Wolverine would get his X-ass kicked by Lobo. Come on, Lobo fought Superman! Lobo has killed thousands of people. Thousands for no other reason but for them looking at him funny. Who has Wolverine killed? I know he always threatens to kill somebody, but he always stops or somebody else stops him. I know he's killed a couple of people, but a couple compared to thousands?! What's wrong with these fans?! In real life, the fight would go something like this…

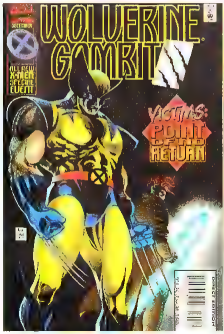
Panel one:
Wolverine: Hello Bub.
Lobo: You talking to me?!
Wolverine: Yeah, got a match?
Panel Two:
Caption: Lobo has punched Wolverine sending him into the next issue.
Lobo: No.
The End.

Hey, I love Wolverine and can't stand Lobo. However, in a fight, I have to give the nudge (actually more like a push) to Lobo. For instance, let's try a test, who would win in a fight between Michael Jackson and Mike Tyson? I guess if music fans were voting, Mr. Jackson would kick the doo-doo out of Mr. Tyson. But then again, have you seen the "Smooth Criminal" Video? Michael was pretty tough in that. If Wolverine wins that fight, I will have no other choice as a patriotic American but to launch a Congressional investigation into T&S Comics' ballot counting practices.

Of course, after I explained all this to the folks at T&S, I was met with dumbfounded silence. As I finally walked back outside to the super-powered Motown Machineworks/FAN/Image Van, I realized that, as cool as the folks were out here in New England, Lobo was going to have to give them a strong talking to. But, rather than contact that nasty friggin' beast, I set the cosmic compass for X-Men HQ to give Logan the good news. See ya next month. ■

ON THE ROAD

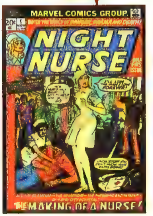
Michael Davis



Sleep

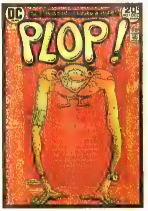
Adventure Comics #431
DC, Jan.-Feb. 1974
Current Guide Price: $6.00
Many collectors believe that the 10 issue Spectre run in **Adventure Comics** by writer Michael Fleisher and artist Jim Aparo are the best Spectre stories ever done. This issue kicks off that run.

Ghosts #1
DC, Sept.-Oct. 1971
Current Guide Price: $10.00
Another 52 page giant from 1971, this one kicks off a series that ran eleven years and 112 issues.



Night Nurse #1
Marvel, 1972
Current Guide Price: $3.00
What's the appeal of this book? It's hard to say—it's just one of those unusual, impossible to find items that everyone seems to want. Several confirmed sales have hit the $40-$50 dollar range for VF/NM copies, so go scour the back room of your favorite comic shop!

Amazing Adventures #11
Marvel, March 1972
Current Guide Price: $25.00
Everyone seems to be looking for new Beast's first appearance. Many *dealers* are happy to pay the current guide price.



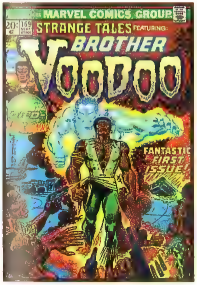
Plop! #1
DC, Sept. 1973
Current Guide Price: $5.00
Just a few years ago, it seems these were relegated to the clearance bins. Now, these wonderfully zany books are finally getting their due. Legions of Sergio Aragones collectors have run the demand up. Years of abuse in the 25¢ boxes make NM copies very difficult to find.

UNDERVALUED COMICS THAT SHOULDN'T STAY THAT WAY

by
Tony Starks

Sleeper (Slee-per): (noun) A comic book whose potential market value is much higher than the current price listed in the **Overstreet Comic Book Price Guide**. Normally, only a small number of individuals are aware of the comic's latent value.

The key phrase in the above definition is "only a small number" of individuals know that a book is a "sleeper." As more collectors and dealers become aware of a book's potential value, fewer and fewer sales at the regular guide price take place. Then the **Overstreet Comic Book Price Guide**, through its dealer advisory network, reflects the book's new market value, and (big drum roll) Tadaaa: no more sleeper! With this article, we hope to put **FAN** readers in the know about sleepers that still have a window of opportunity to be purchased at below their potential market value. While the above definition of sleepers could be applied to undervalued books in any price range or published during any period of time, this list focuses on Bronze Age books that guide for $25.00 or less in NM condition. Why? Well, we could tell you that **Motion Pictures Funnies Weekly** #1, published in 1939, is vastly undervalued at $13,000. But what good would this information do you? There's only eight known copies in the entire universe, and even IF one of those eight owners were willing to sell, you'd still have two big problems. One, the collectors who own a copy feel the book is worth more, and two, we are talking about a LOT of money. Most of us can, however, come up with twenty five bucks.



Strange Tales #169
Marvel, Sept. 1973
Current Guide Price: $3.50
Frea Hembeck has done for Brother Voodoo what beer commercials have done for Bob Uecker-- made a relative unknown popular. This one can't miss.

Superman #233
DC, Jan. 1971
Current Guide Price: $13.00
There are so many reasons to like this book. Besides one of the best damn **Superman** covers ever, you have all the Kryptonite on earth being destroyed, Clark Kent switching from newspaper reporter to TV newscaster, and Morgan Edge making his second appearance. The "Sand Superman Saga" ran through issue #242 and was DC's first attempt at humanizing the last son of Krypton, who had become nearly omnipotent. You never, never see this book for sale.

Superman's Pal, Jimmy Olsen #134
DC, Dec 1970
Current Guide Price: $25.00
Jack Kirby's switch from Marvel to DC in 1970 was one of THE events of the 70's. And hands down, the most significant and enduring villain introduced by DC in the 70's has to be Darkseid. This book precedes Kirby's 4th World first issues (Forever People, Mister Miracle and New Gods) by several months, and is far more difficult to find. High grade copies surface only on rare occasions.

MARVEL COMICS GROUP
SUPERNATURAL THRILLERS
THE LIVING MUMMY
I WAITED THREE THOUSAND YEARS FOR THIS! THE REVENGE OF THE MONSTER

Supernatural Thrillers #5
Marvel, Sept. 1973
Current Guide Price: $2.50
The first appearance of the Living Mummy. You've just got to love it—and a lot of collectors do!

Weird Western Tales #29
DC, July-Aug. 1975
Current Guide Price: $7.00
Everything we said about **WWT** #29 in the Jonah Hex listing aside, this is the first (partial) origin of Jonah Hex. A lot of collectors have set their sights on this one.

Weird War Tales #1
DC, Sept.-Oct. 1971
Current Guide Price: $8.00
Another impossible to find book that has phenomenal demand. The black cover makes finding a NM copy more wishful thinking than anything else. The series ran for over 12 years and 124 issues.

Wonder Woman #178 & 179
DC, Oct. & Dec. 1968
Current Guide Price: #178-$10.00, #179-$6.00
Introduction of the "New" Wonder Woman, who casts off both her costume and Amazon powers, and hits the road with her oriental tutor, I Ching. A very strange chapter, which lasted four years, in WW's history. Both books have a lot of potential.

Amazing Spider-Man #176
Marvel, Jan. 1978
Current Guide Price: $17.00
Another break-out **Spider-Man** issue? Yes, indeed. This is the first appearance of the Green Goblin III, Dr. Barton Hamilton. Issues #175 (#175 is sort of a prequel) through #180 tell a great story, and at its conclusion, GG III dies and GG II (Harry Osburn) goes into retirement for some 10 years.

DC 100 Page Super Spectacular #5
DC, 1971
Current Guide Price: $6.00
Virtually all of DC's 100 page books are sleepers, selling easily and rapidly. Interest in "bigger & better" books is red hot, so buy 'em when you see them. This book (**Love Stories**) is probably the rarest Bronze Age book around. If you find one anywhere remotely near it's guide price, buy it quick!

Deadly Hands Of Kung-Fu Annual #1
Marvel, Summer 1974
Current Guide Price: $2.00
Actually, we could list 25 sleeper magazines, but we'll save that for another day. This gem features the 3rd appearance of Iron Fist. Fist's 4th through 11th appearances, in **Marvel Premiere**, guide for $13.00 each. Smells like a sleeper to us.

G.I. Combat #138
DC, Oct.-Nov. 1969
Current Guide Price: $20.00
It should come as no surprise that DC's "Big 5" war books are as hot as the barrel of a smoking howitzer. The introduction of The Losers is one of the few key DC war issues currently guiding for less than $25.00.

Haunted #1
Charlton, Sept. 1971
Current Guide Price: $8.00
What makes this title stand out, besides a respectable 77 issue run, is that most of the first twenty issues feature artwork by Steve Ditko. You'll be amazed at how difficult it is to find a high grade copy, but you'll be pleased when you finally do.

Jonah Hex #7 & #8
DC, Dec. 1977 & Jan. 1978
Current Guide Price: $10.00 (each)
The first complete origin of Jonah Hex. Most **Hex** collectors (and there's a lot more of them than most people realize) are concentrating their efforts on finding **Weird Western Tales** #29 (itself a sleeper). But **WWT** #29 is only a partial origin, at best. For my money, until you explain Hex's facial disfigurement, you haven't told his origin. These two issues do just that, plus tell us much more about his childhood.

Submariner #50
Marvel, June 1972
Current Guide Price: $7.00
It seems obvious that the first appearance of Namorita of the New Warriors is undervalued at current guide prices. But what is really fueling the demand for this book is the return of legendary Golden Age artist Bill Everett to the character he helped create 30 years earlier. Everett's powerful yet fluid artistic style left you believing you were underwater. Sadly, Everett passed away shortly after his triumphant return, completing only a handful of issues.

Witching Hour #1
DC, Feb.-March 1969
Current Guide Price: $20.00
A cool series that ran 85 issues, then combined with **The Unexpected** for another 30+ issues. Neil Gaiman's reintroduction of the Three Witches in the pages of **The Sandman** certainly hasn't hurt the demand for this book.

NIGHTS SPENT UNALONE

CHAPTER 3

starring...

LADY RAWHIDE

with...
Don McGregor
as
"The Writer"

Esteban Maroto
as
"The Artist"

Michael Delepine
as
"The Letterer"

with
Digital Chameleon
doing
"Color Design and Seperation"

and
Charles S. Novinskie
Jim Salicrup
and
Dwight Jon Zimmerman
as
"The Editors"

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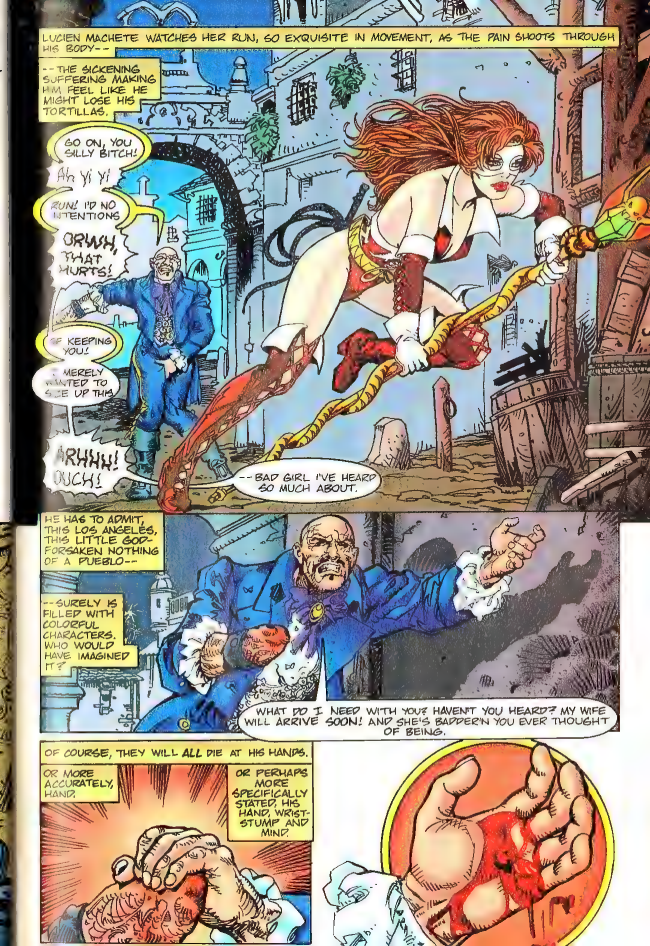
THE CONTINUATION OF OVERSTREET'S EXCLUSIVE SERIAL BEGINS ON THE NEXT PAGE
SO WHAT ARE YOU WAITING FOR?

IT'S BEEN SO NICE WE COULD COME TOGETHER THIS WAY.
PARDON ME, SEÑOR... BUT YOU ARE TOO COARSE FOR A DIPLOMAT...
WE ARE NOT COMING TOGETHER...
NOR COMING SEPARATELY, FOR THAT MATTER.
AH, AT LEAST SOME OF WHAT THEY SAY ABOUT YOU IS TRUE. YOU DO HAVE A DELIGHTFULLY WICKED TONGUE.
YOU WILL NEVER KNOW IF THAT IS TRUE.
PARTING IS SUCH SWEET AGONY...
WHARK
--FOR YOU, THAT IS!
FOR ME, I'D RATHER TONGUE-KISS A MAGGOT THAN BE IN YOUR EMBRACE.
ARGH!
AHHH!
THAT IS
WFFF
DISGUSTING TO HEAR
oh, lord
FROM SUCH BEAUTIFUL LIPS.


LUCIEN MACHETE WATCHES HER RUN, SO EXQUISITE IN MOVEMENT, AS THE PAIN SHOOTS THROUGH HIS BODY--
-- THE SICKENING SUFFERING MAKING HIM FEEL LIKE HE MIGHT LOSE HIS TORTILLAS.
GO ON, YOU SILLY BITCH!
Ah yi yi
RUN! I'D NO INTENTIONS
ORWH, THAT HURTS!
OF KEEPING YOU!
I MERELY WANTED TO SEE UP THIS
ARHHH! OUCH!
-- BAD GIRL. I'VE HEARD SO MUCH ABOUT.
HE HAS TO ADMIT, THIS LOS ANGELES, THIS LITTLE GOD-FORSAKEN NOTHING OF A PUEBLO--
--SURELY IS FILLED WITH COLORFUL CHARACTERS. WHO WOULD HAVE IMAGINED IT?
WHAT DO I NEED WITH YOU? HAVEN'T YOU HEARD? MY WIFE WILL ARRIVE SOON! AND SHE'S BADDER'N YOU EVER THOUGHT OF BEING.
OF COURSE, THEY WILL ALL DIE AT HIS HANDS.
OR MORE ACCURATELY, HAND.
OR PERHAPS MORE SPECIFICALLY STATED, HIS HAND, WRIST-STUMP AND MIND.

CANDIDA de ANZA DOES NOT WANT TO HEAR HER PAPA WHISPER, "THERE! THAT DOESN'T HURT SO BAD, DOES IT? IF SO, WHY DO YOU CRY, YOU WICKED CHILD? TO MAKE YOUR PAPA SAD?"

SOMETIMES SHE WISHES ZORRO WOULD COME AND SAVE HER.

THAT THE FOX WOULD RESCUE HER FROM HER FAMILY.

SHE CHANGED MANY TIMES WHAT IT WAS ZORRO WOULD DO.

SHE CONTINUALLY CAME BACK TO THE IMAGE OF ZORRO HITTING HER FATHER--

--HITTING HIM HARD, OVER AND OVER--

--AND HER FATHER WOULD CRY, TEARS WOULD WEEP DOWN HIS CHEEKS THE WAY THEY DID HERS.

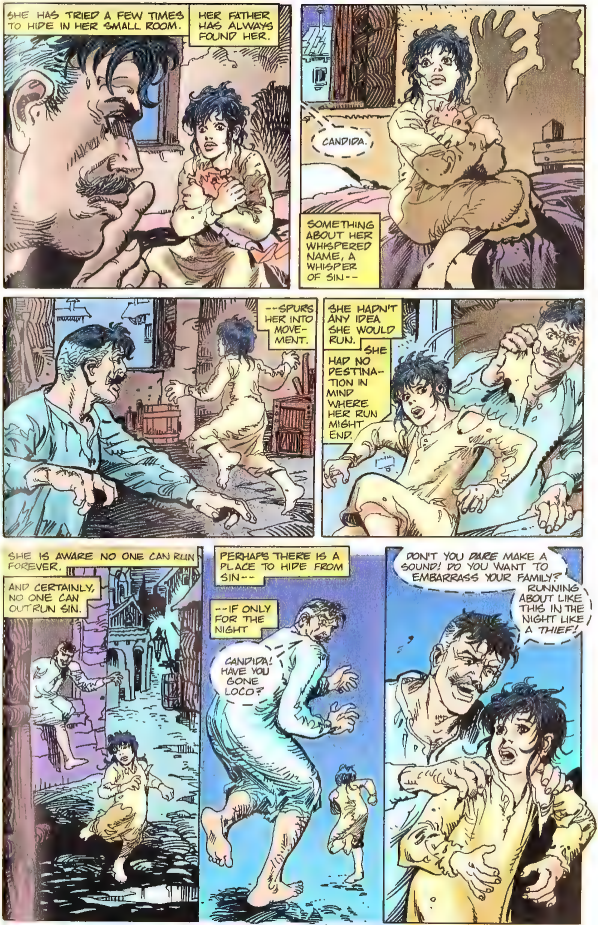
CANDIDA WAS CERTAIN THIS WAS ANOTHER SIN, TO WISH THIS ON HER FATHER.

AND MORE, AND THIS BOTHERED HER, TOO, BECAUSE SHE WANTED ZORRO TO PUNISH HER MOTHER.

AND THAT WAS VERY WICKED, SHE WAS SURE.

YOU COULD CONFESS YOUR SINS TO PADRE FELIPE, BUT NEVER SUCH SINS AS THESE, FOR THESE WERE UNFORGIVABLE.

AND TRULY, SHE DID NOT UNDERSTAND WHY SHE WAS ANGRY WITH HER MOTHER, EXCEPT OFTEN DURING DAYLIGHT HOURS, HER MOTHER WOULD NOT LOOK HER DIRECTLY IN THE EYES, WOULD SCOLD HER WHEN THERE WAS NOTHING TO SCOLD HER FOR, AND CANDIDA SOMEHOW SUSPECTED HER MOTHER WAS INEXPLICABLY A PART OF THIS SIN, TOO.


SHE HAS TRIED A FEW TIMES TO HIDE IN HER SMALL ROOM.
HER FATHER HAS ALWAYS FOUND HER.
CANDIDA.
SOMETHING ABOUT HER WHISPERED NAME, A WHISPER OF SIN--
--SPURS HER INTO MOVEMENT.
SHE HADN'T ANY IDEA SHE WOULD RUN. SHE HAD NO DESTINATION IN MIND WHERE HER RUN MIGHT END.
SHE IS AWARE NO ONE CAN RUN FOREVER.
AND CERTAINLY, NO ONE CAN OUTRUN SIN.
PERHAPS THERE IS A PLACE TO HIDE FROM SIN--
--IF ONLY FOR THE NIGHT
CANDIDA! HAVE YOU GONE LOCO?
DON'T YOU DARE MAKE A SOUND! DO YOU WANT TO EMBARRASS YOUR FAMILY? RUNNING ABOUT LIKE THIS IN THE NIGHT LIKE A THIEF!

WHAT DID I TELL YOU WOULD HAPPEN IF ANY OF OUR NEIGHBORS KNEW YOU HAD THE CURSE OF el DIABLO WITHIN YOU?
I...I DIDN'T...FORGET. DIDN'T FORGET!
YOU SAID ...THEY WOULD... THEY'D HATE ME!
HATE ME IF THEY KNEW MY...
...WICKEDNESS.
ZWAK
GRKK
FOR LUIS de ANZA THE SNAP OF THE WHIP--
--IS A SHARP SOUND OF ACCUSATION.
AND WHAT WICKEDNESS IS THAT, SEÑOR?
THE ACCUSED'S HANDS ARE SHACKLED LIKE A PRISONER'S, AND LIKE ONE CAUGHT IN AN OBSCENE ACT, LUIS IMMEDIATELY, DESPERATELY REACHES FOR INDIGNANT OUTRAGE, THE GUILTY VOICING ITS OWN ACCUSATION.
SEÑOR ZORRO?
NO, POBRECITA, IT ISN'T A MAN WHO INTERFERES HERE, BUT A WOMAN!
YOU HAVE NO RIGHT TO BE HERE, SCARING INNOCENT FOLKS!
TO BE CONTINUED

Welcome to the most up-to-date news column on your favorite comic book/sci-fi/fantasy/horror/animated TV and movie projects. Each month in **FAN**, you'll be treated to more exclusive Hollywood news than you get in any other magazine.

ANDY MANGELS'

Hollywood heroes

Ted Danson (above) as Gulliver in *Gulliver's Travels*. Mary Steenburgen (right), Gulliver's wife.

SWIFT JOURNEYS

For the first time ever, all four parts of Jonathan Swift's 1726 novel, *Gulliver's Travels*, will be adapted for the screen. On February 4th and 5th, NBC will broadcast a stunning mini-series with an all-star cast and great special effects. Ted Danson plays Lemuel Gulliver, while the excellent Mary Steenburgen plays his wife, Mary. Other major actors appearing in the mini-series are Sir John Gielgud (as Professor of Sunlight), Peter O'Toole (as Emperor of Lilliput), Ned Beatty (as Farmer Gultrud), Geraldine Chaplin (as Empress Munodi), Omar Sharif (as The Sorceror), and *The Equalizer*'s Edward Woodward (as Drunlo).

Special effects for the *Travels* were accomplished by Jim Henson Productions and their Creature Shop. Because this will adapt all four parts of the novel, we'll not only see the small race of Lilliputians, but also the gigantic race of Brobdingnagians and other wonders. Charles Sturridge, who also helmed *Brideshead Revisited*, directed the picture, noting that he tried for a "great colorful, roaring painting ..a big, sprawling mural which covers the history of the world."

In the first part of the film, Gulliver returns home to his wife to find that his doctor's practice has been taken over and that he has a son he never knew. But after he begins telling the harrowing tale of his adventures, his wife begins to question his sanity. His tales of Lilliput, a land of tiny people, and of Brobdingnag, a land of giants, land Gulliver into the Bedlam Asylum.

In the second part, a huge bird has dropped Gulliver into the ocean, but he is rescued by the people of the flying island of Laputa. Later, Gulliver is captured by a sorcerer and then the Struldbruggs before getting his chance at the fountain of youth. Then it's off to mutiny at sea and adventures in the land of Houyhnhnms (horses) and Yahoos (ape-like humans). Once he's back home and finished telling his tales, will Gulliver be freed or locked away forever? Tune in to find out!

Vincent Perez (left), who starred in *Indochine*, will take over the title role in The Crow: City of Angels.

Alicia Silverstone (above) is on the list of possible actresses to star as *Batgirl* in the Caped Crusader's fourth feature film.

DC ON SCREEN

Last issue we revealed that Batgirl would make her first appearance in *Batman and Robin*, the fourth feature film, which Joel Schumacher will direct this Fall. Schumacher recently would not confirm or deny that young Alicia Silverstone (*Clueless*) was his top choice, saying only "How could Alicia not be on the list?"

Warner and Jon Peters are gaining more speed on their planned new *Superman* feature film, written by Jonathan Lemkin. Meanwhile, the third mainliner in DC's troika, *Wonder Woman*, may finally get her first big budget treatment! Early word is that Ivan Reitman might produce this femme flick.

THE CROW FLIES AGAIN

The Crow: City of Angels has wrapped principal photography in Los Angeles, and, as a late Christmas present, here is a photo of the new

Crow! Italian heartthrob Vincent Perez (*Indochine*) is Ashe, a young man brutally murdered who returns form the dead as the new Crow. As he tries to track down his killers, a surrealistic Los Angeles is in the midst of the macabre Day of the Dead celebrations. Ashe/Crow is aided by the now-grown Sarah (Mia Kirshner of*Exotica*), who has a psychic connection with him after her initial encounter with the Crow on the streets of Detroit (in the first film). Ashes's killers include musician Iggy Pop and ex-*Power Ranger* actress Thuy Trang, while Richard Brooks (*To Sleep With Anger*) plays the baddest of the bad, Judah Earle.

GETTING MADDER

Fox's funny *Mad TV* has been picked up for a full season, but that will still only be 19-22 episodes. The network isn't sure whether boxing events will cut the *Mad* season short or not.

premieredates

JANUARY: Matt Frewer takes over the Jeff Fahey role in New Line's *The Lawnmower Man 2: Beyond Cyberspace* (which may be retitled "Jobe's War"). The film once again explores the world of virtual reality, an area Frewer is familiar with from his days as Max Headroom. Farhad Mann, the *Headroom* director, shot this one as well.

JANUARY 19th: In Triumph's *Screamers*, the man who was Robocop and Buckaroo Banzai, Peter Weller, plays a man in charge of a space installation overrun by its own defense mechanism. Jennifer Rubin, an underrated actress since her debut in *Nightmare On Elm Street 3: Dream Warriors*, also stars. The script is based on a Phillip K. Dick story.

Peter Weller stars in Screamers

FEBRUARY 2ND: Quentin Tarantino's vampire flick, *From Dusk Till Dawn*, finally hits the screens with Mexican vampiress stripers, a bar called "The Titty Twister," and more pop culture references and "cool" gore than you can shake a pistol at. George Clooney, Harvey Keitel, and Juliette Lewis star.

FEBRUARY 2ND: Don't know if Tri-Star will meet this premiere date or not, but *Mary Reilly* is the Jekyll & Hyde story as seen through the eyes of Jekyll's maid, played by Julia Roberts. The great John Malkovich is the good/bad doctor. Extensive reshoots on the ending, however, have given this one a negative buzz.

FEBRUARY 16TH: Disney releases *The Muppets' Treasure Island*, the fifth film for the lovable Henson creatures. Tim Curry stars as the irascible Long John Silver, and from all accounts, steals the show from his fuzzy co-stars. Brian Henson, son of the Muppets' creator, directed the film. And my faves, Dr. Bunsen Honeydew and Beaker, have major supporting roles! Meep meep!

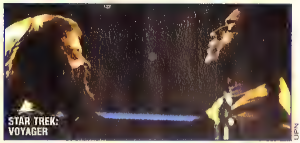
FEBRUARY 20: Hankering for those *Ren & Stimpy* shorts? No, not the apparel, the short cartoons! Wait no more. Sony Wonder is releasing *Nothing But Shorts, The Unwashed Collection*, a video retrospective of 22 "classic" short 'toons and commercial parodies from the long-running *Ren & Stimpy* show. Thrill to "Cheese Fist" or sing along to the "Log" theme song!

Julia Roberts and John malkovich star in the upcoming *Mary Reilly*.

Look for the team to come to video in February.

Andy Mangels also reports on Star Wars for ***FAN*** *(see Star Wars Futures). He was the writer of* ***Star Wars: The Essential Guide To Characters*** *(Del Rey) and is the writer of the brand-new* ***RE-MAN*** *on-line comic series for MicroSoft Network.*

upcomingteevee



LOIS & CLARK (ABC)

premieres on Super Bowl XXX	Feb 4	
I Now Pronounce You	Feb 11	Clones and the Wedding!

AMERICAN GOTHIC (CBS)

returns early	Jan 9	Moved on Wednesdays

GULLIVER'S TRAVELS (NBC)

Part One	Feb 4	Jonathan Swift classic
Part Two	Feb 5	All-star cast and creatures

GENERATION X (FOX)

Generation X	Feb 20	Marvel heroes on the way

SPACE: ABOVE & BEYOND (FOX)

Never No More	Feb 4	Shane encounters old love
The Angriest Angel	Feb 11	
Toy Soldiers	Feb 18	

STAR TREK: VOYAGER (UPN)

Death Wish	Feb 5	Q and Q2 guest-star!
Meld	Feb 12	Tuvok melds with killer
Dreadnought	Feb 19	

BABYLON 5 (SYN)

Point Of No Return	Feb 5	

HIGHLANDER (SYN)

The Blitz	Feb 5	Explosion in subway
Something Wicked	Feb 12	
Leap of Faith	Feb 19	

STAR TREK: DS9 (SYN)

Return To Grace	Feb 5	

LEGENDARY ADVENTURES OF HERCULES (SYN)

Heedless Hearts	Feb 5	
Let The Games Begin	Feb 12	
Promises	Feb 19	

XENA: WARRIOR PRINCESS (SYN)

Mortal Beloved	Feb 5	
Warrior...Princess	Feb 12	
The Royal Couple Of Thieves	Feb 19	

THE OUTER LIMITS (SHO)

The First Anniversary	Feb 4	Story by Richard Matheson
Mind Over Matter	Feb 11	Mark Harmill guest stars
Straight and Narrow	Feb 18	Mind controlled students

SPIDER-MAN (FOX)

Blade The Vampire Hunter	Feb 3	Blade debuts
The Immortal Vampire	Feb 10	Morbius returns

THE TICK (FOX)

Vs. The Big Nothing	Feb 3	Alien Whats vs. Heys
Vs. Reno, Nevada	Feb 10	Mr. Smarty Pants
Grampa Wore Tights	Feb 17	a history lesson

X-MEN (FOX)

The Phalanx Pt I	Feb 3	alien body snatchers
The Phalanx Pt II	Feb 10	more of the above
Storm Front Pt I	Feb 17	Storm and Arkon

SAVAGE DRAGON (USA)

Armageddon	Jan 20	Horde and his leeches
Invitation	Jan 27	
Reruns of Season One begin		

FANTASTIC FOUR (SYN)

Behold A Distant Star	Feb 3	Invincible Man & Skrull
Hopelessly Impossible	Feb 10	Impossible Man
The Sentry Sinister	Feb 17	Sentry & Inhumans

IRON MAN (SYN)

Empowered	Feb 3	Modok gets final zing
Hulk Buster	Feb 10	Hulk vs. The Leader
Hands Of Mandarin Pt I	Feb 17	Mandarin gathers forces

Other series...

ULTRAFORCE (SYN) & THE MASK (CBS)	Reruns of Season One
DEADLY GAMES (UPN)	Cancelled in mid-January (the 16th?)
SLIDERS (FOX)	Tentatively to return in January; failing that, in March

GENERATION X

HITS THE SCREENS

Scheduled for February 20th on Fox, the New World telefilm of Marvel's *Generation X* will feature a variety of unknowns and a blatant bid for a spin-off series. Now, only in **FAN**, here's a photo exclusive featuring several members of the cast!

Leading the Xavier Institute are Emma "White Queen" Frost (Finola Hughes) and Sean "Banshee" Cassidy (Jeremy Ratchford). Their students and *Generation X* team-members include:

M (Amarilis)—
a beautiful woman whose intellect is highly advanced.

Buff (Suzanne Davis)—
a super-fast female bodybuilder and model.

Skin (Augustyn Rodriguez)—
a bizarre man who can stretch his six extra feet of skin to almost any length.

Mondo (Bumper Robinson)—
a giant Samoan who can absorb the physical properties of anything he touches.

Refrax (Randall Slavin)—
a mutant who can melt glass with optic beams and see through any thing.

Jubilation "Jubilee" Lee (Heather McComb)—
a young girl who can't control the energy bursts that come from her fingertips.

The team of super-powered young mutants, misunderstood by the world around them, face their trial-by-fire against a corporate maniac named Russell Tresh (Matt Frewer) who wants to control the minds of humanity. The Generation X team must meet him within a virtual dreamscape to save the world.

If *Generation X* is as hit, expect a weekly series next Fall. Meanwhile, Fox is still planning the telefilm for *Nick Fury: Agent of S.H.I.E.L.D.* and has added a new *Black Widow* telefilm to their schedule, scripted by Mel Friedman and Chnstopher Cosby.

- Andy Mangels

(from l to r) BACK: [illegible] Amarilis as Monet "M" [illegible] Suzanne Davis as Arlee "Buff" Hicks, Jeremy Ratchford as Sean "Banshee" Cassidy, Finola Hughes as Emma "White Queen" Frost, Milton E. Agustin Rodriguez as Angelo "Skin" Espinoza and Bumper Robinson as Mondo. FRONT: Randall Slavin as Kurt "Refrax" Panzarius and Heather McComb as Jubilation "Jubilee" Lee.

Pictures that move

FOUR ROOMS

Ted the Bellhop (Tim Roth, top right) confronts [illegible] Bas (above, left), a member of four very [illegible] coups of guests at the Mon Signor Hotel. Other guests include Danny Verduzco and Lana [illegible] (center, l to r) as the rowdy children of a [illegible] and Madonna (bottom, left) as the leader of [illegible] witches that includes (from left) Samm [illegible] er a Goling, Jill Tayor and Ione Skye.

FOUR ROOMS

Miramax, R

Every once in a while a film comes out with so much talent behind it that it can't help but let down expectations. *Four Rooms* is one of those films. It's not, by any means, a bad film. In fact, it has some inspired moments. But as a whole, it is nowhere near as great as it should be. The plot revolves around a hotel on New Years Eve. We follow the misadventures of Ted the Bellhop (Tim Roth, as he encounters situations in four different rooms. Roth as the narrative anchor is spotty, balancing between quirky slapstick and real acting. Each room is written and directed by one of the hottest young directors in cinema. The first room, "The Missing Ingredient" by Allison Anders, concerning a

Pictures that move

coven of witches as they attempt to resurrect a goddess, is fairly lame. The second room, "The Wrong Man" by Alexandre Rockwell, is more charged and flawed, as our Bellhop is drawn into weird game of sexual roleplaying. In "The Misbehavers," by Robert Rodriguez, Ted is bullied and bribed into watching the children (Lana McKissick and Danny Verduzco) of a gangster (Antonio Banderas), as he and his wife (Tamlyn Tomita) go out on the town. This room is quite funny. And finally, Ted is called to the room everyone is waiting for, "The Man from Hollywood" by Quentin Tarantino. At first, this segment seems to be going nowhere. Then the door swings wide open. Hollywood star Chester (Tarantino) has bet his friend Norman (Paul Calderon) that he can't light his lighter ten times in a row. It's a take on an old Alfred Hitchcock Show episode. Chester puts up his mint condition '64 convertible against Norman's pinky. In the background, a drunken Bruce Willis argues with his wife on the phone. The room, and the film, ends on a bang. On a related note, the soundtrack is incredible.

— **Benn Ray**

DRACULA—DEAD AND LOVING IT

Columbia Pictures, PG-13

It's just what the world needs. Another Mel Brooks movie parodying a film that came out so long ago that no one really cares anymore. In this instance, it happens to be the movie *Bram Stoker's Dracula*. Brooks was smart in getting Leslie Nielsen to play the hapless bloodsucker, but the actor seems to be lost in a sea of tired slapstick and predictable one-liners. By now we all know the story of how the vampire leaves Transylvania for more civilized climes and becomes enchanted in a fair lady until Van Helsing (Brooks in this instance) and company put the kibosh on his unholy inclinations. The cast staggers through the film like the undead in a cemetary. In all honesty, this isn't Brooks' worst film of the 90's. However, when you consider what his other films are (*Robin Hood: Men in Tights* and *Life Stinks*), that doesn't really mean much.

—**Benn Ray**

GRUMPIER OLD MEN

Warner Bros., PG-13

It sounded like an awful idea. A knee jerk response to a solid box office showing for **Grumpy Old Men**. Couldn't they just be happy with a hit and leave it at that? No, they couldn't, but that's a good thing. ***Gumpier Old Men*** is my kind of movie. If you didn't like the first one, you won't like this one. But if you did like the first one, you'll love this one. It's actually funnier than the first film. Jack Lemmon, Walter Mathau, Ann-Margret, and Burgess Meredith are all back in the respective roles, and they are joined by Sophia Loren. In her sixties now, she's doing to older men pretty much what she did to younger men for a good portion of her career: devastating them. Lemmon's and Mathau's bickering and insults are hysterical, their timing and range of facial expressions are more impressive than ever. More laughs than anything I've seen in quite a while.

— **J.C. Vaughn**

HEAT

Warner Bros. R

Director Michael Mann knows crime and action. Pictures like *Manhunter, Thief, Last of the Mohicans* and TV's *Miami Vice* prove he knows what he's doing. So when he does a picture that casts Al Pacino as the cop and Robert DeNiro as the robber, expect the titans to clash. The film that runs nearly three hours has both actors in peak form, 85 locations throughout the lovely city of L.A., a budget that is reportedly close to $60 million, and lots of gunfire. Not that I'm complaining, mind you. Ya' want action, *Heat* gives ya' action. Pacino is magnetic. And his midfilm scene with DeNiro should go down in film history, even though it makes no rational sense. It's an existenial rap between two hardcases headed for a postmodern O.K. Corral, but you won't be able to take your eyes off them. *Heat* combines style, substance, and humor, plus the voluptous camera work and the savage beauty that Mann is known for.

-Jeff Dillon

SABRINA

Paramount, PG

At first mention, it sounded like one of the worst ideas I'd ever heard. Billy Wilder's original *Sabrina* (starring Humphrey Bogart, Audrey Hepburn, and William Holden) is one of my favorite films. Why do a remake? Then I heard the cast: Harrison Ford...very cool; Julia Ormond...cool; Greg Kinnear...weird, but still cool. I started looking forward to it, and I was right to do so. Sydney Pollack has directed a fresh, inviting, romantic comedy, the perfect tonic for everyone who says, "How come they don't make movies like that anymore?" *Sabrina* **is** a movie "like that," only it's not hokey, it's not syrupy, and it's a lot of fun. It won't change your life, but it'll remind you of how good movies *can* be made from time to time.

— **J.C. Vaughn**

12 MONKEYS

Universal, R

Terry Gilliam is one of the most brilliant directors to ever throw his work up on the big screen. He's had some rough spots, but even when the film didn't tell the story well conceptually, it always told the story well visually. *12 Monkeys* is Gilliam hitting the nail on the head—it's the best of both his worlds. The story is surprisingly easy to follow, Bruce Willis is a man with a vision of a horrible future, one where man no longer rules the earth. He tries to make it all right, and along the way hooks up with the ever-beautiful Madeline Stowe and the surprisingly enjoyable Brad Pitt. Pitt plays a very fun-to-watch schizo, while Stowe plays the doctor that tries to put Willis back into the world of the sane. The story is paced very well, and visually stimulating. It's also a lot of fun to see Willis getting his ass handed to him every five minutes. It may be no *Brazil*, but it's no *Munchausen* either.

— **Joseph P. Rybandt**

FILM FIFTEEN

		WEEK IN RELEASE	F-S-S TOTAL**	TOTAL TO DATE
1	**12 MONKEYS** (UNIV)***	2	13,848,990	14,206,379
2	**GRUMPIER OLD MEN** (WB)	3	7,907,676	41,655,319
3	**JUMANJI** (SONY/TRISTAR)	4	7,522,134	68,400,785
4	**TOY STORY** (BV/DISNEY)	7	7,061,114	160,800,738
5	**WAITING TO EXHALE** (FOX)	3	6,191,493	44,969,225
6	**FATHER OF THE BRIDE II** (BV/TOUCH)	5	5,752,193	60,274,693
7	**HEAT** (WB)	4	5,502,846	44,635,883
8	**SABRINA** (PARA)	4	4,750,000	38,000,000
9	**TOM & HUCK** (BV/DISNEY)	3	2,574,123	18,452,204
10	**THE AMERICAN PRESIDENT** (SONY/COL)	8	2,252,807	541,545,54
11	**SUDDEN DEATH** (UNIV)	3	2,122,240	16,938,980
12	**GOLDENEYE** (MGM)	8	2,067,099	96,276,834
13	**NIXON** (BV/HOLLYWOOD)***	3	2,016,601	10,300,341
14	**SENSE & SENSIBILITY** (SONY/COL)	4	1,902,279	6,706,060
15	**BALTO** (UNIV)	3	1,124,325	8,479,240

*opener **Friday-Saturday-Sunday total ***Sunday grosses for Universal Estimates due to blizzard back east some theatres report not in

source: Exhibitor Relations Co.

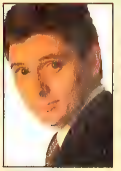
FLASHFORWARD

by Benn Ray

Here we are again with another quick peek at what's just around the corner from that wonderful world of Hollywood. Some you'll love, some you'll hate, and some will come and go (directly to video) so fast you'll never know they existed.

WILLIAMS: You go girl.

LABLANC: Batter up.



FOLEY: In the Hall.

GRIFFITH: Hat Squad.

PFEIFFER: Film at eleven.

THE BIRD CAGE

Studio: MGM/UA
Release Date: March 8, 1996
Director: Mike Nichols
The Players: Robin Williams, Nathan Lane, Gene Hackman, Dianne Wiest, Hank Azaria
The Lowdown: When their son brings home his bride-to-be for introductions, an older gay couple is forced to act straight. A remake of the 1978 French/Italian hit *La Cage aux Folles*.
The Tip: First *Mrs. Doubtfire*, now this. What's up with Robin Williams?

ED

Studio: Universal
Release Date: March 1, 1996
Director: Bill Coutrie
The Players: Matt LeBlanc, Jack Warden, Jayne Brook, Bill Cobbs, Doren Fein, Patrick Kerr
The Lowdown: The minor league baseball team that Deuce Cooper (LeBlanc) plays for isn't doing that well this season. That is until Ed shows up and turns the team around. As roommates, however, Deuce and Ed are the ultimate odd couple. Zany hijinks ensue as Deuce and Ed must learn to live and work together. Oh yeah, one more thing, Ed is a chimpanzee.
The Tip: A brilliant career move for LeBlanc (of TV's *Friends*) in his feature film debut. With more juicy roles like this one, he's goin' straight to the top of the acting heap.

EXECUTIVE DECISION

Studio: Warner Bros.
Release Date: March 15, 1996
Director: Stuart Baird
The Players: Kurt Russell, Halle Berry, Steven Segal, John Leguizamo, Oliver Platt
The Lowdown: When terrorists hijack an airliner, it's up to an intelligence officer to shut them down
The Tip: We're looking at Academy Awards all around.

KIDS IN THE HALL

Studio: Paramount
Release Date: March 1996
Director: Kelly Makin
The Players: Dave Foley, Bruce McCullough, Kevin McDonald, Mark McKinney, Scott Thompson
The Lowdown: When a mood-altering drug practically changes the course of history, the kids from the popular Canadian TV show get their shot at the big screen.
The Tip: A who's who cornucopia of favorite characters from the TV show.

MULHOLLAND FALLS

Studio: MGM/UA
Release Date: March 1996
Director: Lee Tamahori
The Players: Nick Nolte, Melanie Griffith, Chazz Palminteri, Michael Madsen, Christopher Penn, Treat Williams, Jennifer Connolly, Rob Lowe, Andrew McCarthy, Bruce Dern, Ed Lauter, John Malkovich
The Lowdown: A group of elite cops from the 50s, nicknamed the "Four Hats" and the "Hat Squad" (Nolte, Palminteri, Madsen, and Penn) cruise around L.A. in a Cadillac working robbery and homicide. While rounding up gangsters immigrating from Chicago, they get called in to investigate a murder that's linked to powerful foreign nations.
The Tip: The Untouchables go to L.A. and wear nifty Fedoras.

THE SUNCHASER

Studio: Warner Bros./New Regency
Release Date. March 1996
Director: Michael Cimino
The Players: Woody Harrelson, Jon Seda, Alexandra Tydings, Anne Bancroft
The Lowdown: Seda plays a 16 year-old incarcerated punk with inoperable cancer who takes his doctor (Harrelson) hostage and escapes, only to venture to a mountain in Colorado which is rumored to contain certain magical powers.
The Tip: Kind of a happier, life-affirming *Natural Born Killers*.

UP CLOSE AND PERSONAL

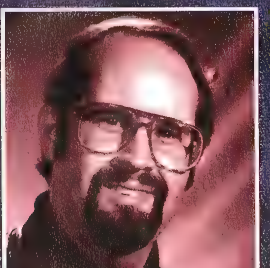
Studio: Touchstone/Buena Vista
Release Date: March 1, 1996
Director: Jon Avnet
The Players: Michelle Pfeiffer, Robert Redford, KeDee Pfeiffer, Glenn Plummer, Kate Nelligan, Stockard Channing, Joe Mantegna
The Lowdown: Warren Justice (Redford) is a veteran newsman who helps transform newcomer Tally Atwater (Pfeiffer) into a polished and determined journalist. This romance is set against a backdrop of the high-tension world of TV news.
The Tip: A movie based on television and a made-for-TV movie are not the same thing....are they?

WAITING FOR GUFFMAN

Studio: Columbia
Release Date: March 1996
Director: Christopher Guest
The Players: Christopher Guest, Eugene Levy, Fred Willard, Catherine O'Hara
The Lowdown: It's the 150th anniversary celebration for a Missouri town.
The Tip: Wacky small-town hijinks.

LOST & FOUND IN THE STAR WARS UNIVERSE

*Oregon-based author Timothy Zahn was the first writer in more than a decade who was allowed to play in the Star Wars universe as a whole. His first SW novel, **Heir to the Empire**, is credited (along with Dark Horse Comics' **Star Wars: Dark Empire** series) in reigniting the flames of Star Wars fandom.*



interview by daryl f. mallet

FAN: I suppose the natural question would be, "How did you end up being the first Star Wars writer in a decade?"

Timothy Zahn: As I understand the story, back in 1986, Lou Aronica, who was head of Bantam Spectra at that time, wrote to Lucasfilm suggesting that, since Lucas didn't seem to be doing anymore *Star Wars* movies, Bantam undertake a three-book continuation of the cycle, picking up after *Return of the Jedi*. About a year later, Lucasfilm wrote back saying, "Okay, it sounds like a good idea; suggest an author and draw up a contract." The Bantam editors sat around and made up a short list of writers and sent it to Lucasfilm. Lucasfilm checked off the top name on the list, which just happened to be mine, and I got a Monday afternoon call from my agent saying, "Tim, I have a very interesting offer here." So it was one of those very much bolt-from-the-blue type of things and I had no idea what was going on. I had actually already been with Bantam for about six weeks – having just moved over from Baen Books – so it was pretty much being in the right place at the right time.

Bantam negotiated the deal for you without your knowing?

Right. The actual negotiations started after that. I wasn't able to actually write the book for about five months while Bantam, Books and Lucasfilm hammered out their contract. I worked out my outline and got it approved by Bantam, but I couldn't start work until Lucasfilm approved the outline, and Lucasfilm wouldn't look at it until I had a contract with Bantam, and I couldn't get a contract with Bantam until Bantam and Lucasfilm had their contract worked out! It was sort of about the same time as the *Coming to America*/Hollywood/Art Buchwald flap and everybody was very nervous about looking at properties they hadn't actually purchased. So I worked on another project and sort of let the *Star Wars* book simmer for a while. It took about five months of actual writing for the first book. I had – it's unconscious prep time for that one! It took about eight months each for the other two. We had some family crises in the middle of the second book and moved cross-country in the middle of the third, which added to the length of time involved.

Were you pretty much on your own, or did Lucasfilm give you much feedback?

I wound up being very much on my own, but I did start out with a certain amount of nervousness on Lucasfilm part. They weren't really sure how to handle this. No one had ever been allowed to go past *Jedi* before. And so there were some things in the outline they didn't want to do, and some little bits and pieces later on. There were signs here and there that they were about to start micro-managing it, but all of that kind of evaporated. There were hints, but it never happened. The only two requirements they gave me in the beginning were that the books would start three-to-five years after *Jedi* and I could use anybody who had not been killed in the movies. That was really basically it. Again, when they got the outline, they eliminated things here and there. I had some references to the Clone Wars me they didn't want me to use. So, to a large extent, I was allowed to do what I wanted to, aside from three or four points here and there.

Like killing main the characters?

That was sort of a given. But the big one was my insane Jedi clone, Joruus C'baoth. He was originally supposed to be an insane clone of Obi-Wan Kenobi, but that got them a little too nervous, so they cut that out from the outline.

Q: How did you become the first Star Wars writer in a decade?

A: The Bantam editors sat around and made up a short list of writers and sent it to Lucasfilm. Lucasfilm checked off the top name on the list, which just happened to be mine, and I got a Monday afternoon call from my agent saying, "Tim, I have a very interesting offer here."

Q: Why aren't you the *Star Wars* guru, rather than Kevin J. Anderson?

A: I think partly because he wants to be. He is much more of a self-promoter than I am. ... One of my fears about trying to write as much as he is, I would be in danger of being lost in *Star Wars* and not having anything else o my own coming out

The Star Wars folks have assembled quite a group of writers. Were you told how you ended up on the top of that list?

No, actually nobody's ever told me exactly what the criteria was. I presume part of it was style, who can write a book that matches *Star Wars* style. That's one of my assumptions. I frankly have no idea how they pick their authors. It's one of those deep, dark editorial-type secrets. In fact, I've been surprised by some of their choices simply because of the different styles brought on the authors. I presume on some level they're looking for authors who they think can do a good *Star Wars* book, what ever criteria they're using.

Have you had a lot of interaction with the other writers?

No. Largely, I've been left kind of out of the loop on that. When I was finishing up **Last Command**, my editor showed me the outline for one of the next books and asked for my comments. I think she was looking forward to enthusiasm and such, and I pointed out several things I thought were wrong, and she said, "Thank you," and they never asked my advice again. [Laughter] But I'm not in the same social group. I don't get to the places where the other authors are. It just don't normally get together with most of these people anyway, so I think that's a lot of the basis. I know Kevin [Anderson] and Barbara [Hambly] worked a lot together and I imagine a lot of their interaction on their **Star Wars** books comes out of their social interaction. Obviously this is natural.

Why aren't you the Star Wars guru, rather than Kevin J. Anderson?

I think partly because he wants to be. He is much more a self-promoter than I am. The anthologies, for example, I think were his idea. He went to Bantam and said, "How about we do anthologies and I will edit them?" and sold them to Bantam. But Kevin is so involved because he wants to be. He writes fast enough, I think. One of my fears about trying to write as much as the stuff he is — I don't write as fast as he does, and if I tried to do all the **Star Wars** things he's doing, I would be in danger of being lost in **Star Wars** and not have anything else of my own coming out. Now, he writes fast enough that he's able to get around that and can write **Star Wars** stuff and his own stuff more or less simultaneously. I don't think I could do that. And, actually, I don't want to. I did my three books. I liked them. I'm going to do one more, I do occasional short fiction, but I don't want to have my whole identity wrapped up in Star Wars.

So you are going to do a fourth novel?

It's already contracted. It's called **The Hand of Thrawn**, but don't jump to conclusions. Thrawn is dead.

Will you be branching out into comics?

As a matter of fact, I just got some pages of art for a three-part comic book I've done for Marvel. They asked me to revive an old character they had sporadically in the '70s and '80s called **Star Lord**. So I wrote what wound up being a three-parter. The artist, Dan Lawlis, is getting the artwork done; the interiors are going to be all painted. It's probably coming out in December of '96.

Was that your first comic book foray? And did you like it?

Yes and yes. I write visually and the comic book format allows me to be much more explicit with visualization, directing the artist to what I saw this panel looking like and how this person is doing things. Little subtleties in this panel and that. So that's the closest I've come to writing a screenplay because I was actually kind of stage directing. I think I'm open for

WORKS OF TIMOTHY ZAHN

A Coming of Age (Bluejay, 1985)
Spinneret (Bluejay, 1985)
Cascade Point, and Other Stories (Bluejay, 1986)
Cascade Point (Baen, 1987)
Triplet (Baen, 1987)
Deadman Switch (Baen, 1988)
Time Bomb, and Zahndry Others (Baen, 1988)
Warhorse (Baen, 1990)

Blackcollar
The Blackcollar (DAW, 1983)
The Backlash Mission (DAW, 1986)

Cobra
Cobra (Baen, 1985)
Cobra Strike (Baen, 1986)
Cobra Bargain (Baen, 1988)

Conquerors
Conquerors Pride (Bantam, 1994)
Conquerors Heritage (Bantam, 1995)
Conquerors Legacy (forthcoming, Bantam, 1996)

Star Wars
Heir to the Empire (Bantam, 1991)
Dark Force Rising (Bantam, 1992)
The Last Command (Bantam, 1993)
The Hand of Thrawn (forthcoming, Bantam, 1997)

nic book writing if the project is interesting. There is, of the difficulty of having a very set limit on how much you can comic book. I ran into that. I'm not used to having a specific striction. I write to the end of the story, and if it's 6,000 words short story, something longer becomes a novelette...as long as under 200,000 words for a novel, you don't worry about it. re, if you do just one extra page...you can't do just one extra pa So I ran into a certain amount of trouble there when I went nd, instead of a one-shot, I ended up with three issues. I read books when I was in high school, but when I got to college I didn't have the time. That was also about the time when they started doing one story per issue and started doing long three- or four-parters. First of all, I didn't have the time in college to keep up, and secondly, I had no intention of getting into a series and then missing an issue. So I kind of let it go by the wayside.

What about films, TV, cartoons?

Haven't yet. I have a TV series proposal that someone suggested to me years ago before they vanished and were never heard from again. I've shown it to a couple of people periodically. There have been a couple of strange nibbles at my books in the past, but nothing has happened yet. I'm certainly game to try a screenplay. I would like to write a screenplay. I think I could do it. Again, I write visually, and I think the experience with the comic book **Star Lord** would help me with stage direction and that sort of aspect of things. But who knows what will happen?

ANDY MANGELS'

STAR WARS FUTURES

For those who are fans of the prologue "A Long Time Ago In A Galaxy Far, Far Away..." welcome to the future! Andy Mangels' Star Wars Futures, that is. Each month in Fan, you'll be able to catch up with one of the major Star Wars licensees in an informative profile, take a look at the upcoming book, comic, magazine, and literary projects, and get exclusive worldwide news and photos on future Star Wars products! So prime up your proton torpedoes and prepare to blast into...Star Wars Futures!

LET THE WOOKIEE WIN

Customizable Card Games (CCGs) have become one of the hottest items on the market, and Decipher, Inc. has been riding the wave with their *Star Trek* sets for the last year. Now they've released a spectacular *Star Wars CCG*, and their plans for the future are exciting.

Though Decipher was once known for role-playing mystery games, as the 90's brought about the success of CCGs, the company became interested in entering this growing market. They worked with Tom Braunlich and Rollie Tesh, a pair of game inventors with a company known as Technical Game Services, and the *Star Trek CCG* premiered in November 1994, with the limited edition set selling 45 million cards in about a week. The unlimited edition white cards that followed sold 45 million in their first printing, and 150 million in the second printing.

"With the success of the *ST* game, we knew we could do a good *Star Wars* game," says Matt Mariani, Decipher's Director of PR & Marketing. "We'd approached Lucasfilm about the idea, but they were entertaining many offers. They could have gone any number of ways, but when they looked at the finished *Trek* cards, they were so impressed by the design, layout and the way we graphically enhanced the images, they decided to give us the nod."

Work on the *SW* line began in late 1994, with Braunlich and Tesh designing the primary game play core for the set. Decipher used play testers and their own staff of game designers to evolve the game and make additional changes to its format. Very soon after they got the license, Lucasfilm hooked them up with West End Games. "They were the experts on *SW* lore. They provided us with information and kept all the *SW* information consistent." WEG's Bill Smith, one of the most knowledgeable men regarding the workings of the *Star Wars* galaxy, provided most of the information.

For those who are unfamiliar with CCGs, Mariani offers this analogy: "Imagine you are about to play a game of chess. The pieces are arranged on the board and are always the same pieces. In our game of 'chess,' you have over 200 different pieces to choose from. Each piece moves differently. You get to choose the pieces you want to play with before the game starts and your opponent doesn't know what those pieces are. You have an opportunity to create your own personal deck to play with out of a world of over 300 cards! It adds a whole new dimension to game play."

Even without the attention to excellent game play, the cards are worth collecting if only for the cool imagery they use—photos taken directly from the film and digitally manipulated. "We got the original 70 mm films from the Lucasfilm vaults.

Leslie Burns was in charge of going through the film frame by frame, as well as the photos in the Lucasfilm archives, and pulling out images she thought would be relevant. She spent over 200-300 hours looking through film. Once those frames were clipped, the Decipher test and design crew looked through all of them to determine which would be best to use in particular cards. After that was done, the chosen frames were scanned onto our computers and Dan Burns and our art department went to work graphically enhancing the images. 70 mm film is very grainy, so we had to enhance every frame."

Enhancing the photos was sometimes as simple as isolating a blaster in a frame and doing a close-up, but some elements were harder. "Some of the images didn't look good when isolated from the film. In a picture of an X-wing attacking the Death Star, both images were blurry as they moved. To make the X-wing sharper, we would take a photo from the Lucasfilm photo library and replace the blurry image from the film with the sharp new image from the photograph. Since the background remained blurry, it would look exactly like the film, but the ship looked much more crisp."

One card was completely built from scratch: the TIE Scout. "It was never shown. We took the specs from West End Games and created a ship that looked like it had been in the movie. "That same process will be used for 1997's *Shadows of the Empire* Expansion Set, where photos, live models, and computer animation will be combined to create the film.

Another element about the card design that's interesting is the frames. The backs and fronts of the cards were actually shot from three-foot-high hand tooled aluminum frames which were then painted. The Rebel Alliance cards were chipped and scuffed, while the Galactic Empire cards were shiny and new.

The first release is a one-printing-only limited edition with black borders, to be followed six weeks later by unlimited editions with white borders. Starter sets have 60 cards, and include 2 "rare" cards, plus common and uncommon cards. Expansion sets (or "Booster Packs") will come with 15 cards each, but the ratio of rare cards is higher, with 1 per pack. Expansion sets focusing on each film will follow.

The first edition of cards shipped at the end of December and start of January. By the end of January, shipping ended on black border cards. In March, the white border unlimited sets will start. Collectors tins will follow later in the year, featuring full sets of cards with a different color border (possibly silver).

Decipher is also working with Parker Brothers on a mass-market two-player game. The game will have two 60-card preset decks (Rebel and Imperial), with the same cards in every package. "There will be a handful of cards different than the main Decipher sets," says Mariani, "but if you buy one game, you've got them all." Possible expansion packs for Parker Brothers are possible, but none are planned.

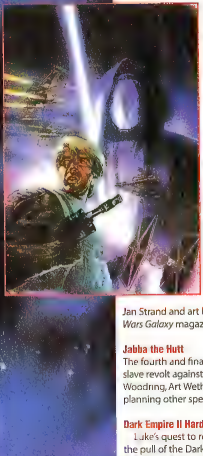
Decipher products are available at most comic book and game specialty shops, as well as many retail toy stores. Decipher can be reached on-line at DJediMaster@decipher.com or on America Online (keyword GIX or keyword GCS). Decipher's world-wide web address is http://www.decipher.com.

Decipher Products

Item	Cards	Borders	Total Set
Release One / Black package	**(Jan 1996)**		
Limited Edition Starter Set	60	Black	324
Galactic Empire Subset: Imperials • Aliens • Droids • Starships, Vehicles • Weapons • Devices • Effects • Interrupts • Planets • Site			
Rebel Alliance Subset: Rebels • Aliens • Droids • Starships, Vehicles • Weapons • Device • Effects • Interrupts • Planets • Site			
Limited Edition Expension Set	15	Black	See above
Release Two / Black package	**(March 1996)**		
Unlimited Edition Starter Set	60	White	324
Unlimited Edition Expension Set	15	White	See above
Two Player Game (Parker Bros)	120	White	120
Rebel Deck and Imperial Deck			
Release Three / Jewel tone package	**(June 1996)**		
A New Hope Ltd. Ed. Starter Set	60	Black	121
A New Hope Ltd. Ed. Expension Set	15	Black	See above
Release Four / Jewel tone package	**(August 1996)**		
A New Hope Unltd. Ed. Starter Set	60	White	121
A New Hope Unltd. Ed. Expension Set	15	White	See above
Release Five / Jewel tone package	**(Sept 1996)**		
Collectors Tin (First Release & ANH)	Unknown	445	
Release Six / Jewel tone package	**(Oct 1996)**		
TESB Ltd. Ed. Starter Set	60	Black	324
TESB Ltd. Ed. Expension Set	15	Black	See above
Release Seven / Jewel tone package	**(Dec 1996)**		
TESB Unltd. Ed. Starter Set	60	White	324
TESB Unltd. Ed. Expension Set	15	White	See above
TESB Two-Player Game (PB)	120	White	120
Rebel Deck and Imperial Deck			

1997 PLANS

Shadows of the Empire booster packs - 121 cards total
Collectors Tin (TESB and Shadows) - 445 cards total
Return of Jedi starter and Expansion sets - 324 cards total
Collectors Tin (ROTJ) - 324 cards total



THE JEDI LIBRARY

Junior Jedi Knights: Promises

A great gift for children (and a pretty entertaining one for adults) is the large paperback series, *Junior Jedi Knights*, featuring the adventures of young Anakin Solo and his friend Tahiri as they train at "Uncle Luke's" Jedi academy on the moon of Yavin Four. In the third book of this series, *Junior Jedi Knights: Promises*, Tahiri returns to Tatooine to search out the nomadic tribe of Tusken Raiders which raised her from an infant. When she finds them, she'll have to make a difficult choice: stay with the traditions of the people who she knows, or face an uncertain future as a potential Jedi Knight. Nancy Richardson wrote this from plots by Kevin Anderson, and it promises a fascinating look into the culture of the Sandpeople.

On a related note, Anderson's wife and writing partner on the *Young Jedi Knights* series, Rebecca Moesta, has been signed to deliver three more *Junior Jedi Knights* books for Berkley Boulevard. Her series will start this summer.

X-Wing: Rogue Squadron

Delayed from its original November release, Dark Horse's second *X-Wing: Rogue Squadron* mini-series features an all-new creative team. Michael Stackpole, the author of Bantam's line of *X-Wing* novels provides the plots, with the Eisner-award nominated writer Darko Macan and artist Edvin Biukovic (*Grendel Tales: Devils and Death*) providing the interiors. Sub-titled *The Phantom Affair*, the story finds Wedge Antilles and his crew waging a battle against propaganda, as the Anti-Endor Association (AEA) spreads word through the galaxy that the Battle of Endor against the second Death Star was never fought.

A third *X-Wing: Rogue Squadron* series is planned to begin in the summer, with scripting by Jan Strand and art by John Nadeau and Jordi Ensign (who are currently drawing my Boba Fett comic serial in *Star Wars Galaxy* magazine).

Jabba the Hutt

The fourth and final *Jabba the Hutt Special* is entitled "Betrayal." Jabba's Twi'lek majordomo, Bib Fortuna, plans a slave revolt against the Hutt crime lord, and there's gonna be a burping Sarlacc pit for one side or the other. Jim Woodring, Art Wetherell, and Monty Sheldon are once again the team for the one-shot. Following this, Dark Horse is planning other specials and one-shots, but they are not likely to feature Jabba the Hutt.

Dark Empire II Hardcover

Luke's quest to rebuild the ranks of the Jedi Knights while attempting to protect himself and his sister, Leia, from the pull of the Dark Side is the main story behind *Dark Empire II*, the popular comic book sequel written by Tom Veitch and illustrated by Cam Kennedy. Although a trade paperback of the six part saga has been available for several months, in early March, Dark Horse is bringing out the *Dark Empire II* limited edition hardcover (1,000 copies plus artist's proofs). The 168-page book will also feature an all-new painting by Cam Kennedy, an introduction by Ralph McQuarrie, a signature tip-in plate signed by the creative team, and all twelve of Dave Dorman's clasic paintings that graced the covers of *Dark Empire I & II*! A foil-stamped leather cover and slipcase makes this a classy addition to your bookshelf.

If you haven't read either *Dark Empire* series, Dark Horse is releasing a 99¢ sampler version of *Dark Empire I* #1 the week before the hardcover. The cover and interiors will be printed on the same stock, and logos will differentiate between this and other printings of the popular book.

Truce At Bakura Sourcebook

The Ssi-ruuk have invaded Bakuran airspace and the remnants of the Empire must call on the victorious Rebel Alliance to save themselves. Think you know all there was to know about *The Truce At Bakura* from reading Kathy Tyers' novel? Think again. Tyers and Eric S. Trautmann have co-written *The Truce At Bakura Sourcebook* for West End Games. The sourcebooks are excellent reference material, and you can expect pictures of the ships and characters that populated the novel, as well as full bios of the characters! At 144 pages, this hardcover sourcebook will be a must-have.

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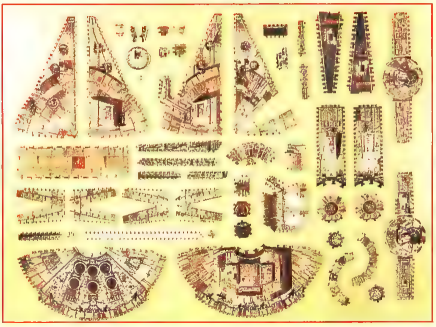
*Besides his various **Star Wars** projects, Andy Mangels also reports on Hollywood for **FAN** (see **Hollywood Heroes**), was the writer of **Star Wars: The Essential Guide To Characters** (Del Rey) and writes the brand-new **RE-MAN** comic series for MicroSoft Network.*

BOOKS, COMICS, AND GAMES: UPCOMING RELEASES

X-Wing: RS: The Phantom Affair #1	Stackpole/Darko Macan/Edvin Bulkovic	DH	Feb 13
Jabba The Hutt Special #4	Jim Woodring/Art Wetherell/Sheldon	DH	Feb 20
Splinter Of The Mind's Eye #2	Terry Austin/Chris Sprouse	DH	Feb 27
Young Jedi Knights #4—Lightsaber	Kevin Anderson & Rebbecca Moesta	BK	Feb 5
The Truce At Bakura Sourcebook	Kathy Tyers & Eric Trautmann	WEG	Feb mid
Star Wars Adventure Journal #9	Peter Schweighofer (ed.)	WEG	Feb mid
Star Wars Insider Magazine #28	Dan Madsen (ed.)	FC	Feb 20
A New Hope Audio (cassette rerelease)		TWA	Feb 20
Dark Empire TPB Preview	Tom Veitch/Cam kennedy/99¢ preview	DH	March 5
Dark Empire II	limited edition HC	DH	March 12

TAB A GOES IN SLOT B...

Mirton Bradley has been releasing a series of 3-D architectural puzzles throughout 1995, and their newest release is a trés cool Millennium Falcon puzzle. With 857 foam-backed pieces, the puzzle is listed as "very challenging" to assemble, and, by the looks of the one I received, I expect to spend some time putting it together. The pieces interlock not only as flat horizontal sections, but also as angles and vertical intersections. Cardboard support structures help keep the ship sturdy, and a display base helps showcase your finished puzzle. Finished size of the model will be 26" long by 19 1/2" wide by 5 3/4" deep. The *Millennium Falcon Puzz3D* is a Toys 'R' Us exclusive and is limited and numbered. Track one of these babies down if you can.



STAR WARS
THE POWER OF THE FORCE
CLASSIC EDITION 4-PACK
LUKE SKYWALKER • HAN SOLO • CHEWBACCA • DARTH VADER
REVENGE OF THE JEDI

NEW "OLD" TOYS...

In the planning for a while but sprung on the public early, a four-figure boxed set, *Star Wars: Power Of The Force Classic Edition 4-Pack*, debuted at the beginning of the year from Kenner. Cast from the original molds of their hugely popular original action figure line, these Kenner figures are an excellent chance for newer collectors to see what the toy excitement was about. The copyright date molded on each figure is changed to 1995 so as not to foster confusion with older figures, but no other major design changes have been made. The boxed set is also a very limited edition Toys 'R' Us exclusive, and it features figures of Luke Skywalker, Han Solo, Chewbacca, and Darth Vader, including their weapons. The box also includes four Topps Widevision, specially numbered collectors cards. While later rereleases of older figures are possible, none are currently scheduled, and Kenner is stressing that this is a one-shot deal. But with Kenner's schedule, surprises are popping up all of the time.

next month:

Hope you enjoyed this month's column and will be with us each and every month. Coming up next month will be a special company profile of Ertl, with a preview of some of their new spaceship and figural model kits, as well as a chance to win special editions! Plus even more exclusives on the galaxy far, far away. See you then.

(DH=Dark Horse, BM=Bantam, BL=Ballantine, BK=Berkley, LB=Little Brown, RH=Random House, WEG=West End Games)

Heir To The Empire #5	Mike Baron/Olivier Vatine/Fred Blanchard	DH	March 12
X-wing: IS:The Phantom Affair #2	Stackpole/Darko Macan/Edvin Bulkovic	DH	March 19
Tales of the Mos Eisley Cantina Special	Bruce Jones/Bret Blevins	DH	March 26
Jedi Knights #3—Promises	Nancy Richardson	BK	March 4
Black Fleet Crisis: Before The Storm #1 PB/Audio	Michael P. McDowell	BM/Audio	March 4
Children of the Jedi PB (reprint)	Barbara Hambly	BM	March 4
Essential Guide To Vehicles	Bill Smith/Troy Vigil	BL	March 21
The Empire Strikes Back Audio (cassette rerelease)		TWA	March 26
Imperial Entanglements		WEG	Mar mid
Best Of Star Wars Adv. Journal #1-4	Peter Schweighofer (ed.)	WEG	Mar mid

Celebrate the launch of Mad Monkey Press with FAN!

The Black Raven

A mysterious figure who arose from the shadows as a beacon of light that dared to stand between the evil and the innocent.

Magician's Village

A contemporary fairy tale set in a delightful but dangerous land hidden deep inside New York's Central Park.

DARK TOWN

The story of a man with only 12 hours to find the exit back into reality.

Grand Prize

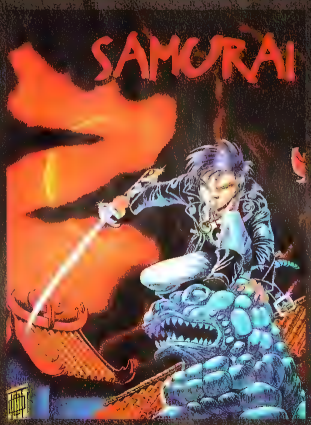
(one winner): An original piece of art by Mad Monkey writer/artist Kara Bleckley done especially for FAN! Plus a one-year subscription to Dark Town, Magicians' Village, Black Raven, and Samurai, autographed 1st issues of Dark Town, Magicians' Village, Black Raven, Samurai, and the Witches' Brew graphic novel, and Mad Monkey posters, buttons, and a key chain!

First Prize

(two winners): A one-year subscription to Dark Town, Magicians' Village, Black Raven, Samurai, and the Witches' Brew graphic novel, and Mad Monkey posters & buttons!

Second Prize

(seven winners): Mad Monkey posters & buttons and Dark Town #1!



Samurai, Volume 1: The Journey of Yamakuni and Wynd, stalked by ninjas and meddling ancients. Read back issues!

Mad Monkey's Dark Town, Magicians' Village, Black Raven, Samurai, and the Witches' Brew graphic novel are available at your local comic book store! Check out the Mad Monkey Press booth at Comic-Con International: San Diego, July 31-August 3, 1997! Find out more about Mad Monkey Press on the World Wide Web at http://www.madmonkey.com. And—but you don't have to—you can write to us at Gemstone Publishing, Inc., Mad Monkey Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093.

Gemstone Publishing, Inc., Mad Monkey Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093

Name_____

Address_____

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Phone_____ Zip_____ Age____

Look for all of these incredible new titles from Mad Monkey Press at your local comic book store!

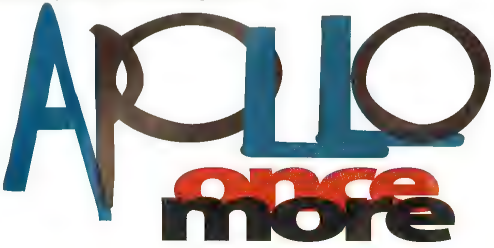
Dark Town, Magicians' Village, Black Raven, Samurai, and Witches' Brew graphic novel © Kara Bleckley. Mad Monkey Press, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093. Mad Monkey Press is a trademark of Gemstone Publishing, Inc., which is the publisher of the comics magazine.

Richard Hatch, who starred as Battlestar Galactica's handsome hunk Apollo, has been busy with his own projects since the show's untimely demise. His current gig is scripting Rob Liefeld's Maximum Press resurrection of the popular television series. Hatch took time out of his hectic shedule to speak with FAN on what he's been up to and the future of the Colonial Fleet on film and in four-color.

FAN: What kind of things have you been doing since Battlestar Galactica ended? Richard Hatch: Since *Battlestar Galactica*? We're talking about a lot of years! How much do you want to know?

Maybe a general rundown. You've made movies and taught classes...

It's hard to remember all the things I've done. I did *The Name Game*, which is a brand-new, original play that's just been published by Samuel French, so it'll be out in the bookstores by now. It's not something I wrote, it's something I starred in. I did a number of movies in Europe, Africa, the Philippines... I just finished a couple of projects here in the U.S. One was *The Witchhunter*, a Eudora Welty short story with Patty Duke. One was me starring in *Renaissance*, which is a psychological thriller, which is now in the film markets and at the film festivals. The other one was called *Second Chance*, which is a comedy about three guys who turn into six-year-olds with forty-year-old brains. So that's being marketed right now. And before that I did a number of other things...I can't even think of all the things I did. I did *Pepper Street*, which is a musical play, for nine months. I did a number of episodic television shows, and I can't even remember all I've done over the past fifteen years.



And most recently?

I just did a two-part episode of *Baywatch*. I just came back from the John Denver Windstar Foundation where I went and spoke about world peace along with John Denver, Kenny Loggins and a group of the most well-known writers, teachers, speakers and musicians. The past three years has probably contained the least amount of work I've done in the industry. I've been more concerned with creating and building my own company. We're doing seminars, lectures, workshops, television shows... Our goal is to shoot movies that are entertaining, but which also have something with a little more substance to them. I've finally moved from being incorporated to really having a company, so we've been meeting every week and laying out plans and implementing them. So, I'm going into business! I still want to act, but I want to act in projects that are more fun, more meaningful...things that I have more a part in, so, like a lot of other people, I'm putting together my own projects and working on them. I've also been directing and teaching and traveling around the country giving lectures and seminars on so many different subjects, but always doing what I love, which is motivating, inspiring people and helping to give people tools that they can use to be more successful and fulfilled in their life. So I give people both motivational tools and very practical down-to-Earth techniques and skills so that they can be more successful.

You have a wide range of subjects that you work on? It all comes down to the same thing: I think of myself as an artist, but I'm also a teacher. I'm an artist *and* a teacher. I love the creative process. I love expressing myself. I love writing. I love directing. I love teaching. I love singing. I love acting. I love dancing. I love putting it all together in a powerful way so that I can entertain people and, at the same time, make a difference in the world.

What about all these action/adventure films that everyone's into these days? I don't think that's what everyone's into; I think that's what Hollywood gives people. I think you can give people action. Action is great! Action is wonderful, but it needs to be connected to a real story about real people so it's more than just action. Then, the action is ten times more exciting because it's connected to something that really affects you. The whole key is to bring humor, to bring drama, comedy, all of it into a project, but to do it in such a way where you're involved in the people. Old movies told stories; they got you involved in the people. If you're not involved with the people you don't care what happens to them. And, unfortunately, so often today movies are just put together like paint-by-number pictures, and you never ever get truly involved with the characters so that the action really pays off.

by

daryl f. mallett

&

glenda monroe

By writing a story treatment for a new series, Hatch has tried to drum up interest in a **GALACTICA** revival.

At one time you were scripting for a future Battlestar Galactica feature. Are there any plans? I've written a treatment for a *Battlestar Galactica* series going back prior to *Galactica 1980*. It takes off about ten or fifteen yarens into the future, if that's still the correct terminology. Just shortly after Adama (Lorne Greene) has died on the ship, they find me, and then we find Starbuck (Dirk Benedict). It's all about the process of finding a new leader, determining who is going to be the new commander of the ship, and the many different forces vying for power aboard the *Galactica* and within the fleet. It also contains a lot of other things that are basically an evolution from the old story with the Cylons. It's an evolution where they actually... I shouldn't give away the story, should I?

Glen Larson wrote his own version of what he wanted to do, and he had heard that I was doing something... I think the people who have the rights have basically said that if we wanted to do something with it, we would. That was the message that I received. All I've been trying to do is drum up interest and get people involved in writing in and creating some attention or notice.

I hear Glen Larson is still working with several different possibilities. Glen's one of those people that likes to do things his own way, and I'm sure that he will. He really cares about this show and if there's any way he can get this show on track, I'm sure he will. Since we don't have the rights to it, it's very difficult to do something. All I can do is do what I did.

Are you disappointed? Yes. I felt like this was one of the biggest wastes in history in terms of a show. I don't care what anybody says, I felt it was one of the potentially most wonderful science fiction shows ever on television, and for one year did probably better than just about any other science fiction show. It usually takes a couple, two-to-three years before shows find their pace, and we never got that shot. So I felt that, for one year, we really had an incredibly interesting premise and could have evolved that show into something quite spectacular.

How do you like the comic? I was sent the first issue. It's wonderful. The graphics are great. It's great. I think it's really terrific the way they've put it together. They (Maximum Press) asked me if I was interested in writing some of the stories and I met with them. I'm going to write some story arcs for them.

Do you have any future projects that you'd like to talk about? The only thing that I've set my course on is my company. I'm doing breakthrough success boot camps where I put together a lot of different elements to help people realize their full potential. I love getting up and speaking to people, lecturing to people. I love acting and performing and I work with actors and I teach and I direct. My company has developed one project to shoot a movie called *Under the Gun*. I want to move into a full-media company where we can shoot movies, do television shows, CD-ROMs... where we can do all kinds of projects that will not only entertain people, but will stretch their imaginations and break through all the barriers people have imposed around themselves. I want to do shows and projects that uplift humanity, uplift human beings. That's where my heart has always been. ■

maximumhatch

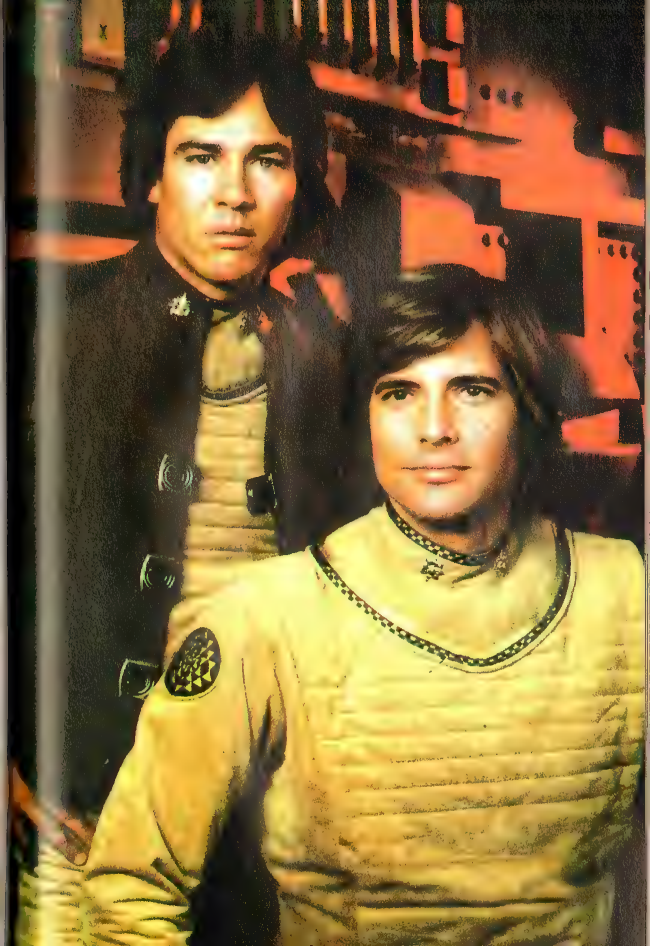
FAN spoke very briefly with Maximum Press editor Matt Hawkins about Richard Hatch and the **Galactica** comic book.

Richard Hatch is going to be writing Battlestar Galactica comics for you?
Yes. He's one of the nicest people in Hollywood I've ever met.

How did you hook up with him?
We licensed *Battlestar Galactica*, and Richard Hatch, of course, was one of the main characters of the show. We'd heard that somehow he'd heard about the comic. He's been doing motivational seminars and we tracked him down through one of those and sent him the first issue. Then Rob [Liefeld] talked with him at great length and he expressed interest. So we all drove up to his place and talked with him some more and looked at some ideas he'd had over the years and he agreed to write some story arcs for us.

When will they appear?
The first one will probably come out in March or April.

—Daryl F. Mallett



The Stuff Dreams Are Made Of...

KODAK 5063 TX 36 KODAK 5063 TX 35

Every month in FAN, (well, almost every month—Neil can get quite busy) two or three pages of this magazine are set aside to take you to a place of wonder. This world is created in words by Neil Gaiman and in form by Lisa Snellings. Their collaboration is one born out of mutual respect and mutual talent.

Interview by Barton Jones

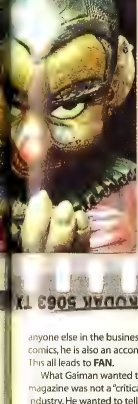
Lisa Snellings began her work as far from the artistic field as possible. Her education is in biology and microbiology, and she worked in a morgue. The artistic spark however, has always been inside her.

"I've always loved art. But I just kind of really accidentally started playing around with some clay about five years ago and figured hey, I can do this," she explains. Success did not come right off the bat, though.

"After I'd discovered I could really do this pretty well, I kind of took the big dive and left my job, and we had to adjust to a lot less income. It was pretty rough for the first three years or so, but then pieces started to sell." Not only did the pieces start to sell, but they attracted a great deal of interest.

Enter Neil Gaiman.

Gaiman is perhaps best known for his work in the comic book industry. His monthly work on **Sandman** (hey if you missed last issue's article, you didn't look very hard) has earned him more praise and awards than almost



anyone else in the business. Outside of comics, he is also an accomplished author. This all leads to **FAN.**

What Gaiman wanted to bring to the magazine was not a "critical analysis" of the industry. He wanted to tell a story.

"I really had no wish to do a monthly column on the state of the business," Gaimen explains.

In order to tell the stories, he needed a partner for the artistic side. Neil had discovered the work of Lisa Snellings at the World Fantasy Convention in New Orleans. He was impressed.

"I was completely blown away by it," he says. "I thought it was incredible and I bought a couple of pieces from her. I kept thinking this is so great, they're like little frozen stories." Stories without words— but not for long.

Snellings' creative process is driven by several different stimuli. "A lot of it comes from music. I listen to a lot of music and I play classical piano and flute, and I listen to everything," Snellings declares.

Once the idea is in place with Snellings, the actual creation begins to take shape. Due to the incredible detail in her work, she uses an oil-based clay, which allows her to make the piece as life-like as possible. Then the original is hand painted.

From this point, the edition size is determined, which is usually a very small amount. "I'm really a stickler for detail, so I usually keep my editions very limited," Snellings tells us. The reproductions are cast from the original and then they too are all hand painted. Every once in a while she slips a surprise into one of the reproductions, she says slyly. "They're each a little bit different because I get bored. I'll sculpt a little extra detail here or there, a little tiny gremlin or goblin or something like that." Then a photo is rushed off to Neil, so that he can put the final piece of the puzzle in place.

As artistic collaborations go, the two work quite well together. The process of arriving at the finished product, for Gaiman, goes something like this: "What I tend to do is stare mournfully for hour after hour at piles of photographs, thinking, 'I have no idea what the story for any of these could possibly be.' Then the deadline starts approaching and I think, 'You know, actually I do have a story of this one,' and so I'll take down that photograph and I'll write the story to go with it." He says the two are occasionally on the same wave-length about a piece. "Sometimes it'll be what she was thinking. But most of the time I think what she enjoys about it is that it's not."

This collaboration also allows Gaiman to work in whatever style he chooses "She did a statue which had whatever thoughts it had, and then I will have gone in and done a little horror story or love story, or a poem."

Snellings tells pretty much the same story. "He wants to be able to do his own thing, and I tell you what, sometimes he really surprises me. It'll be completely different from what I intended, but so far I've been really, really pleased. I trust him. He's earned my trust completely."

Snellings was unfamiliar with Gaiman and his work up until he purchased several of her sculptures. The two overcame their mutual unfamiliarity rather quickly.

"I didn't really know Neil's work, and as I got to know him and his work better," Snellings says, "I saw that we were really very attracted to a lot of the same things, a lot of the same types of characters. I can see why he was really attracted to my stuff." Although the two operate independently, it all works out in the end. "He and I are from a different background, we're very different personalities and it's been a lot of fun to see his take on my work."

She also works in other arts (she definitely qualifies for "renaissance woman"), including drawing and writing. The latter has piqued Gaiman's curiosity. "I write just for fun, and he always wants to see that."

As far as the future is concerned, you'll continue to see their collaborations on a monthly basis. As far as the two working together outside of **FAN**, Snellings says, "He's mentioned several collaborations, but we're really just in the kind of initial brainstorming phase. We've got so many ideas. We could do this and we could do that, so we'll probably start working this summer." Regardless of the work with Gaiman, Snellings has some pretty big plans of her own. *Really* big.

"The carousel I did [of which Gaiman writes about the individual pieces] is now at Worlds of Wonder in McClean, Virginia. They've commissioned me to do a Ferris wheel to go with that. After the Ferris wheel, I'm going to do a train—basically I'm putting together this mini-carnival. I'm going to use that to help raise some of the money to do a full size carousel." Yes, a *full size* carousel.

"I want to tour with it for a time and then settle it permanently somewhere. I think it's so beautiful to have the horrific, threatening-looking dragon carousel figure and then have this joyful child sitting on it. The contrast is really nice." ■

Barton Jones is a freelance writer. He lives in Phoenix with his mom and a pony named Newhart.

THE DAUGHTER OF OWLS

by Neil Gaiman

FROM THE REMAINES OF GENTILISME & JUDAISME
by JOHN AUBREY R.S.S. (1986-87). (pp 262-263).

I had this story from my friend Edmuch Wyld Esq. who had it from Mr Farrington, who said it was old in his time. In the Town of Dymton a newly-born girl was left one night on the steps of the Church, where the Sexton found her there the next morning, and she had hold of a curious thing, viz.:- yᵉ pellet of an Owle, which when crumbled showed the usual composition of an Hoot-owle's pellet, thus: skin and teeth and small bones.

The old wyves of the Town sayed as follows: that the girl was the daughter of Owls, and that she should be burnt to death, for she was not borne of woeman. Notwithstanding, wiser Heads and Greybeards prevayled, and the babe was taken to the convent (for this was shortly after the Papish times, and the Convent had been left empty, for the Townesfolk thought it was a place of Dyvills and such, and Hoot-owles and Screach-owles and many bats did make thyr homes in the tower) and there she was left, and one of the wyves of the Towne each day went to the Convent and fed the babe &c.

It was prognostickated that yᵉ babe would dye, wᶜʰ she did not doe: instead she grew year onn and about until she was a mayd of xiiii summers. She was the prittiest thing you ever did see, a fine young lass, who spent her dais and nights behind high stone walls with no-one never to see, but a Towne wyfe who came every morn. One market daie the good-wife talked too loudly of the girl's prittyness, & also that she could not speak, for she had never learned the manner of it.

The men of the Dymton, the grey-beards and the young men, spake to-gether, saying: if wee were to visit her, who would know? (Meaning by visit, that they did intend to ravish her.)

It was putt about thus: that yᵉ menfolk would go a-hunting all in a company, when the Moon would be fulle: wᶜʰ it beeing, they crep't one by one from theyr houses and mett outside the Convent: & the Reeve of Dymton unlocked the gate & one by one they went in. They found her hiding in the cellar, being startled by yᵉ noyse.

The Maid was more pritty even than they had hearde: her hair was red wᶜʰ was uncommon, & she wore but a white shift, & when she saw them she was much afrayd for she had never seen no Men before, save only the woemen who brought her vittles: & she stared at them with huge eyes & she uttered small cries, as if she were imploring them nott to hurte her.

The Townesfolk merely laughed for they meant mischiefe & were wicked cruel men: & they came at her in the moon's light.

Then the girl began a-screaching & a-wayling, but that did not stay them from theyr purpos. & the grate window went dark & the light of the moon was blockt: & there was the sound of mighty wings, but the men did not see it as they were intent on theyr ravishment.

The folk of Dymton in theyr beds that night dreamed of hoots & screaches and howells: & of grate birds: & they dreamed that they were become small mousen & ratten.

On the morrow, when the sun was high, the goodwives of the Town went through Dymton a-hunting High & Low for theyr Husbands & theyr Sonnes; wᶜʰ, coming to the Convent, they fownd, on the Cellar stonne, yᵉ pellets of owles: & in the pellets they discovered hair & buckles & coins, & small bones: & also a quantity of straw upon the floor.

And the men of Dymton was none of them seen agane. However, for some years therafter, some said they saw yᵉ Maid in high Places, like the highest Oke trees & steeples &c; this being always in the dusk, and at night, & no-one could rightly sware, if it were her or no.

(She was a white figure:— but Mr E. Wyld could not remember him rightly whether folk said that she wore clothes or was naked).

The truth of it I know, but it is a merrye tale & one wᶜʰ I write down here.

ENDS.

Text © Neil Gaiman, photography by Rick Popham, The sculpture "Straw Souls" created by Lisa Snellings, 1995.

Psychotic Reactions

Back in my day, we didn't have compact discs, just big slabs of vinyl we used to set a'rotatin' and lower a sharp rock or an old fingernail onto and it'd make some sounds come out. None of these here shiny rock and roll laser-eatin' donut-lookin' things. No cartoons or special sauce either, just a lot of stick figures and mayonaise. Yeah, we had zoos and the Green Hornet, sure, but nobody put music with 'em. Just a lot of mayonaise. Good thing we've all got these here boys around to 'splain all this.

Saturday Morning: Cartoons Greatest Hits (MCA)

Get up early, pour yourself a big bowl of cereal (I recommend Freakies, if you can still find them), and slam this baby into your Fisher Price compact disc player. It's a collection of all those groovy old cartoon songs done by equally groovy alternative rock artists. These bands add a completely new dimension to seemingly innocent cartoon theme songs. When Liz Phair (with Material Issue) covers "The Tra La La Song (One Banana, Two Banana)," bananas become more than just fruit to slice up and put on that bowl of cereal you're munching. Matthew Sweet proves that "Scooby-Doo, Where Are You" might possibly be the best pop song ever written. The Ramones demonstrate that the theme to the old *Spider-Man* cartoon is a great punk rock song (who knew?). And what Juliana Hatfield and Tanya Donelly do with "Josie and The Pussycats," well let's just say it gets those puberty riddled hormones jumping. "Open Up Your Heart and Let the Sun Shine In" from *The Flintstones* (covered by Frente!) is truly one of the most twisted tunes from a cartoon. Some of the more experimental tracks that pay off big include "Underdog" (by the Butthole Surfers), the "Jonny Quest/Stop that Pigeon" medley by Reverend Horton Heat, and a "Friends/Sigmund and the Seamonsters" medley by Tripping Daisy. This record contains everything from "I'm Popeye The Sailor Man" to "Happy, Happy, Joy, Joy" (the oddly-included *Ren & Stimpy Show* theme). This collection is as exciting as the old cartoons that got us up early on all those Saturday mornings of our youth. So crank up that disc player, pour yourself another bowl of cereal (if anyone out there can locate Freakies, please let me know, ASAP), and go wild. Chances are your parents are still in bed.

— Benn Ray

sidekick kato
1st class chump
Johanns Face Records

It was a fluke. I was home for the holidays and was presented with the opportunity to see Apocalypse Hoboken play at the Cabaret Metro in Chicago. The headliner was these guys, sidekick kato. What a show! The energy and sound that came pouring off the stage was incredible. They broke stuff, they got naked, they had people join them on stage. It was chaos, and it was beautiful. I bought the disk at the end. And I'm happy. This is a great, noisy, loud punk rock album. And, thank god, it's actual punk rock with an

edge and with a difference. These guys have re-developed a long needed sense and feel of community. The song "kruses" in particular, emits a warm glow as the chorus is belted out from the band and friends (including the guys from Hoboken). Their sound at times reminds me of the Flaming Lips, but that's a good thing. These guys make noise and they make music, and they do it well.

— Joseph P. Rybandt

G. Love & Special Sauce
Coast To Coast Hotel
Epic Records

At your next social gathering, sit in the old broken chair held together with duct tape, put your beer on the speaker next to you, and watch your guests dance to the music of G. Love & Special Sauce. **Coast To Coast Hotel** strips the Hip Hop sound down to its funk-based roots and re-plants it firmly in the Blues Forest. By blending this beat with Delta and Chicago Blues with a bit of Motown nostalgia, G. Love & Special Sauce have created a truly American sound that complements any mood. You can dance to it, put it in the background and talk over it, listen to it the next morning—it even works well with TV.

It's hard to explain exactly how all this sound works so well together, but, with this CD playing, you can just imagine yourself in a loft apartment with big windows and a nice breeze, you're wearing your favorite jeans, and outside your window, New Orleans, Chicago, and Harlem are just an arm's reach away.

— John D. McGonigle

NOFX
Heavy Petting Zoo
Epitaph

It felt pretty cool. Epitaph sent us an advance of this disc. I felt "in the know." What's even better is that I really like this CD. This is my first introduction to the band, and, after listening, I feel like I've known them all my life. They seem like the kind of guys that you'd enjoy having a beer (and the inevitable bar fight) with. Their music is tight and alternates sounds and tempos. They can play fast, and they even throw a trumpet in every once in awhile. The lyrics (which can't really be re-printed here, sorry) bring a smile to my face (which tells you something about me). The subject matter ranges from the homeless to obesity, and it's all very in-your-face. It's solid punk rock, and both the cover of the disc and the (gasp) vinyl release are well worth the price of admission.

—Joseph P. Rybandt

manga mania

Anime Picks for February

Blue Seed by A
Vision
Cybernetics [illegible]
by U.S. [illegible]
Gunsmith [illegible] A.D.
Vision

Manga Picks for February

[illegible] Shojo Stories
[illegible] Novel by V
Vampire Miyu #5
Antarctic Press
Legend of Mother Sarah: Tunnel [illegible]
TP by Dark Horse

WHY IMPORT?

By
Michael Lindsay

Die-hard manga fans seem to collect anything truly Japanese. Whether it be anime laserdiscs, fan books (called Roman Albums), manga in the original Japanese, model kits, magazines, toys, candy, video games, underwear, or anything with a Godzilla on it, some fans just have to get the real McCoy. Unless you have a pen-pal in Japan, however, the only way to get your hands on authentic Japanese pop culture is to import it yourself or have a friend bring it back. As it has become more difficult to get Japanese collectibles, the demand for original, high quality anime and manga has risen.

For instance, the whole laserdisc phenomenon in anime began out of the fans' frustration with the quality of umpteenth-generation anime videos that were circulating around the U.S. Internet trading of manga also became popular, due to fans craving translations of titles and information not readily available on this side of the Pacific. Things have steadily improved, and now almost every comic book and video chain store in the country has something to offer in a translated, user-friendly form. In addition, many comic book or specialty stores have direct links to distributors who can special order anything, whether it be the latest **Sailor Moon** soundtrack or the ultra limited **X-Files First Season LD Box Set.**

Still, there are some things that remain unattainable in the States, even in anime. Though you might think that an export-oriented country like Japan would have easily warmed to the idea of letting American companies pay them vast amounts of money for the rights to translate and distribute their animation, it took them until the late 80's to do so. The only exception among the top companies remains Shueisha, which is notorious for its point-man, Makino, who has held back their titles for years. In the case of manga, Makino has even insisted that some foreign publishers actually reprint Shueisha's comics (such as the world-famous ***Dragon Ball***) "backwards," reading right to left as they do in Japan. Unfortunately, this has created problems, as the only versions of *Video Girl Ai* and other Shueisha titles found in the U.S. are bootlegs, which are illegal to produce and sell.

The important thing to realize is that, while it's perfectly fine to buy authentic manga imported from Japan, it's illegal to recreate and sell product without the permission from its licenser. So beware of dubbed or recreated product at conventions and urge American companies to continue trying to make it easier to get the good stuff!

CYBERNETICS GUARDIAN

U.S. Manga Corps

Back in the late 1980's, the term "cyberpunk" was associated with industrial music and literature, as well as a certain style of filmmaking

...e Runner, *Hardware*). It was certainly obvious that cyberpunk ...nspiring Japanese animation Director Koichi Ohata and ...aracter Designer Atsushi Yamagata in what became an anime ...er in 1989, *Cybernetics Guardian*. Yamagata's character ...ns were gorgeous, bringing a realistic look and feel to the ...cters.

...cyberpunk tale blends elements of both science and the ...natural, while its focus is on revenge.

...the near future, *Cybernetics ...dian* takes place in a ...alled Cyberwood ...h is being ...un by ...olent ...s known ...ancer." ...ver than ...notherapy, ...government ...on the ...al Guard ...pany to ...nd find a ...for Cancer. Two ...archers at the ...pany, Leyla and ...e compete in- ...se for the solution. ...n a guy by the ...e of John Stalker ...nt to test Leyla's ...ver to the city's ...mma, a high- ...powered ...d Suit, ...

...self ...get rid of ...hantic rival, set- ...the story off on an ...ng rambling path ... to the bowels of ...ter.

...t really stands out in ...title are Ohata's ...ma designs, such as ...cybernetics ...dian itself, which ...nly be described as a cross between a medieval knight and a ferocious gorilla fusing to become a mechanical monster. Ohata's direction has created a memorable ambiance in this 45 minute OAV. The gothic laboratory setting is like that of the Universal monster movies of the '30's (*The Wolf Man* and *Frankenstein* come to mind).

The mecha, combined with Yamagata's hard-edged character designs, make the whole fantastic tale more believable as they seamlessly blend with the dark and gritty city. Add to this some great heavy metal tunes from the Japanese band Trash Gang and an ending that will leave you wanting more, and you have a video that fans of Cyberpunk won't want to miss.

—Jason Crystal

You Wanna Play Games

A Special Wizards of the Coast Interview

by
Steve Fritz

Wizards of the Coast President.
Richard Garfield & Twonky from RobotRally.

Inside Wizards of the Coast, most people just call him The Man. I'm serious. I've heard it said a number of times from a number of different people in WotC. The rest of you may simply call him Richard Garfield. Then again, you can see why those guys in Seattle think so highly of him....

As the story goes, way back when WotC founder Peter Adkinson had a table at a convention and was busy trying to convince people of his very fine role playing games, Garfield walked up to Adkinson and asked him to take a look at a board game he'd developed. Adkinson liked it, but he wasn't convinced board games were the way to go.

Still, he was impressed with the game, which would eventually become **Robo Rally**. He asked Garfield if he had anything else.

Garfield then turned around and showed him a card game he'd developed. The card game was **Magic: The Gathering**. It's a couple of hundred million dollars later (seriously),

and Garfield is now getting ready to launch a new card game (and this is the one I've personally been waiting for).

The game is called **Netrunner**. While I will openly admit that I have a lot of respect for **Magic**, I'm about the only journalist in the business who refuses to play it. I can play **Magic**, but it ain't my cuppa joe. Games like **On The Edge**, **Shadowfist**, and **Illuminati: NWO** are really what get me going. They're all dark, twisted little games where you can be ambushed in as many sinister manners possible. **Netrunner** is that kind of game.

There's a role-playing game out there called **Cyberpunk 2020**. Garfield was impressed enough with it that he decided to license it as his fourth card game (remember Garfield has also done **Vampire: The Eternal Struggle** and **The Great Dalmutti** since **Magic**). **CP2020** has as much to do with the two Williams (Burroughs and Gibson) as anything else in the RPG world. The fundamental plot of the game is that major corporations in the future are out conspiring on their own twisted designs on the world. Running interference are hackers (or Netrunners) who might even be more twisted than the corporate nations. That's what I call fun.

"The basics of the game are one player plays the corporation while the other player plays a runner," Garfield told me

"Now how can I beat the system?"

after beating the pants off of one poor sap in **MtG**. "The corporation has an agenda it wants to advance, and, if it achieves that, it wins the game. The runner wants to thwart the corporation and steal the agenda. If this happens, the runner wins the game. Each side plays in completely different ways. These guys aren't anything remotely like red and black magic."

Garfield continued, "I was worried at first that the runner would be the more attractive position to play. After all, hackers are more romanticized. What I did was make each side have some really attractive elements so that people will want to play both sides. "For instance, the corporation is the one that sets up the traps and knows everything that's going on. It's kind of like the pleasure of playing an old fashioned dungeon master. Still, it's a game of cat and mouse, and the runner can easily play the cat as well as the mouse."

The word from the people who play-tested the game is that turning the tables on your opponent is really one of the major things to do, and Garfield has designed innumerable ways to make that happen. Sounds like I'm going to have a field day.

In the meantime, Garfield is now in the process of putting together the final packaging of the game.

There are around 400 cards, about 200 corporation and 200 runner, in the initial set," he noted. "From the looks of things, booster packs will have a mixture of both. On the other hand, when you buy your starter decks, you will end up with pairs of decks, one runner and the other corporate. This way the game plays very well right out of the pack."

WotC has plans for the game to hit the market in the first quarter of 1996. In the meantime, there's a lot more going on inside the company. Wizards of the Coast announced it's taking its tournament structure to the next level, to what it calls the "professional" level.

In New York City's Puck Building, WotC will kick off what it's calling its Magic: The Gathering Pro Tour. The company will be doing two Type II tournaments, one for players under 18 years old and one for those who are older, and awarding prizes of $30,000 in either cash or scholarships for each. "A lot of Magic: The Gathering players told us they'd like to see tournament play taken to another level," said Ronnie Noize, Marketing Director of the Magic Pro Tour. "This year alone, Wizards of the Coast serviced more than 50,000 players in amateur tournaments sanctioned by the Duelist Convocation."

The New York competition will be the first of five that will happen nation-wide this year. The breakdown of the tournaments is as follows:

For the 18 and older tournament, the number of players who can participate will be limited to 256. Prizes are strictly cash and are as follows:

PLACE	PRIZE	PLACE	PRIZE AMOUNT
First	$12,000	Fourth	$2,500
Second	5,000	Fifth-Eighth	1,000
Third	2,500	Ninth-16th	500

Prizes will be the same for the Junior tournament, except they will be for scholarships instead of cash. The Junior tournament is also limited to 128 players.

It's too late to compete in the Senior tourney, as that event sold out within two hours of its announcement. As of press time, there were still openings for the Junior. On the other hand, if you want to watch, the tournament will take place February 16-18, and anyone who wants to watch will have to pay $10 for the privilege. That ain't all that's happening at WotC, either. While Wizards of the Coast is reporting record sales and profits for 1995, the company also announced it is closing its role playing game division as of last month. The company is refusing to give out its 1995 sales figures. On the other hand, it's well known that the company made $47 million in 1994.

"Creating new games like the **Deckmaster** series is clearly what we do best," said Peter Adkinson. "To do this effectively, we need to focus our energy and resources on the Deckmaster line and other new product areas. To accomplish this, we've decided to discontinue some of our smaller products, including our role playing games.

"This was a very difficult strategic decision to make," added Adkinson. "We are not abandoning those products or their fans, but are looking for new publishers for the role playing games."

Wizards of the Coast did admit that, because of this decision, it will be laying off approximately 30 people. The company is setting up an outplacement program for the affected workers as well as looking to place them into other divisions. WotC currently employs 275 people.

"I'd say the problem was that they grew too fast," said one company observer. "Something like this happened to TSR when **Dungeons and Dragons** stopped growing. They went from 300 employees to 79 in the period of a year. Now TSR is a very healthy, strong company. I wouldn't be surprised if Wizards ends up at 150 employees when all is said and done."

Vampire & The Great Dalmuti--2 cool games from Wizards of the Coast.

Toys NEWS

by James Bullock

The numbered pewter edition Spawn: Is it real or spray paint?

Super Surprises Spawned

Sometimes companies will release a toy without making that toy known ahead of time to the press. Such was the case with the recently released **Gold Edition Spawn**, **Pewter Edition Spawn** and the **Superman Conversion Coupe**. When you saw these you must have thought "How can these be out? I didn't read about them in **FAN!**" Well, we didn't know about them either 'till we saw them for ourselves! The Spawn figures are limited edition, numbered issues of the Spawnster himself in either gold or pewter-colored paint, and they look pretty cool. As for the Superman vehicle, remember a few issues ago when I told you Kenner was planning a Clark Kent figure complete with rebelious pony-tail? Well, he comes packed exclusively with the **Matrix Conversion Coupe** which looks kind of like the **Bruce Wayne Custom Coupe** of a few years back, which also came with the uncaped crusader.

Star Trek: Take Four

Star Trek Voyager, the fourth series to bear the ***Star Trek*** name, has finally been integrated into Playmates' figure lineup. The line, currently sharing racks with **Deep Space Nine**, the latest **Next Generation** release, **Classic Star Trek** and **Generations** leftovers, consists of **Captain Janeway**, **Lt. Paris**, **Tuvok**, **Torres**, **Harry Kim**, **Kes**, **Neelix**, **Chakotay** and **The Hollographic Doctor**. In the Playmates tradition, all of the figure are excellent likenesses to the stars themselves and are a testament to the art which is action figure design.

Definitely Not Your Average Joes

Until recently, there hasn't been much new in terms of **G.I.Joe** to be found in the toy aisles. But, with the sell-out release of the **Target exclusive WWII figures** and the flood of **Action Man** (the U.K. G.I.Joe) figures into the U.S., there has been a definite Joe presence in the aisles which closely resembles the orginal issues of the mid-to-late sixties. But a new era in G.I. Joe history is about to begin with the dawn of **G.I.Joe Extreme**. These figures, based on the Saturday morning cartoon of the same name which has been out for a few months now, sport an all new look and design for small Joe. They are a bit bigger with more dynamic poses but less posability. The first series includes **Inferno**, **Freight**, **Sgt. Savage**, **Lt. Stone**, **Metalhead**, **Ballistic** and **Iron Claw**, and it should hit stores soon. Also in this first series are some vehicles, including the **Detonator**, **Road Bullet**, **Sand Striker**, and **Tiger Hawk Helicopter**, as well as a two-figure pack of **Lt. Stone** and **Iron Claw** in new poses.

MARKET REPORT

Encased Heroes

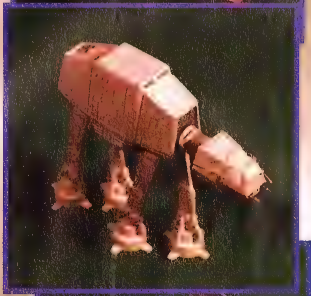
If you're looking to display your smaller action figures, take a look at the new Action Figure Showcases. Made of crystal clear plastic and providing UV protection, these new cases are perfect for displaying action figures up to 5 inches tall and 2 1/2 wide. The cases even have a unique black base that allows you to stack the cases up to 2 levels high! Perfect for home display, these cases will retail around $3.99 each.

OOPS!

Last issue when I told you about the new '96 Spawn figures, I told you that one would be called **Ape-X**. Well, the name went from **Ape-X** to **Prime-8**, finally, the official name of the figure: **Cy-gor**. If you're wondering how all of these names could be appropriate, check out the last issue of Spawn to see this "Dr. Zauls experiment gone wrong" for yourself.

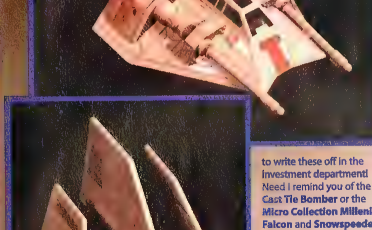
The Coolest Star Wars Yet From Galoob

As I'm sure you all know, Galoob has been producing tons of well detailed micro dioramas and ships to cater to the Star Wars collector. Well, the new Action Fleet series is the best yet! Included in the set are six scale vehicles from all three movies with two mini figures each. The set consists of **X-Wing with Luke in X-Wing Gear** and **R2-D2, AT-AT with AT AT Driver and Stormtrooper, Tie Fighter with Tie Pilot and Darth Vader, Imperial Shuttle (Tyderium) with Han and Chewy, Snowspeeder with Luke in Flight Gear and Rebel Gunner,** and, finally, **AWing with A-Wing Pilot and C-3PO.** Collectors should note that this is the first time a Hoth Rebel Gunner figure has ever been produced. Also, we have heard that the Darth Vader Tie Fighter will be reduced in size in the majority of later shipments, making the larger original an almost sure investment bet. Don't be too quick



Recent Toys

Well, I'm happy to say that McFarlane toys are starting to sell on the secondary market again. While these toys have always a hit in the toy aisles, secondary demand was a little stagnant since the new series releases and the delivery of a few new variations. New scarcities which are demanding a premium are **Violator II** ($10-$12), **Spawnbreaker** ($12-$14), **Werewolf** ($14-$15) and **Troll** ($14-$16). Some of the higher packed figures which are going for above retail are **Mother-Spawn** and **Vampire**, which occasionally go $8-$10 each. Most others are phonetic, especially **Sentinel**, **Shaft**, **Witch**, and **Grail**. The **Violator Chopper**, which McFarlane Toys said would be ultrascarce, is still easily found, but watch for this availability to potentially dry up as the next releases begin hitting the racks. No one seems to want the **5¢ Overtkill**, as it's a snooze at $40. Who knows where this one'll go? Your guess is as good as mine. With new variations appearing almost daily, no one seems to have little appeal. What does have appeal now are the dk blue first **Spawn** and the large



to write these off in the investment department! Need I remind you of the **Die Cast Tie Bomber** or the **Micro Collection Millenium Falcon** and **Snowspeeder** of yesteryear? Also in the works for Galoob are an **Alien** boxed set and **Predator** boxed set, both with neat package art.

Sure to be one of themost sought after toys, Kenner's Boba Fett. A truly detailed figure.

polka dotted gun **Commando Spawn**, neither of which are available enough to satisfy growing demand.

Toy Biz stuff is currently going through what McFarlane stuff has already gone through. It's a sure hit with the kids, but there's simply too much of it around on the secondary market. A lot of common figures are being dumped at $3-$4 each by desperate dealers. Some figures, however, have been immune to this effect and include **Beast**, not on the Classics card, ($12) **Morph** ($9), **Phoenix** on the orginal card ($18), **Invisible Woman** repaint ($25-$30), **Human Torch** repaint ($12-$16), and, of course, **Rhino** at $20 Canadian and $30-$40 domestic. Yeah, he's still up there, and some collectors are being taken for as much as $75 for this figure on a U.S. card and $45 Canadian. The average should settle, though, at around $25-$35. For those of you still hoping to get lucky and find one on the rack, I'd say your hopes are running thin. The new assortments (sans **Rhino**) have been out for a while, and most of the last series cases which are in back rooms waiting to be put in bargain bins have been gone through already. **X-Men 2099** and **Generation X** were out just in time for the holidays, so they sold like mad, but none are yet demanding above retail prices. Both have pretty even case ratios, with **Penance** being the only figure which shows up a little less often on racks but is not significantly tough. **Spiral** and **Titanium Man** are both packing out at two per case, but only **Spiral** sells at a premium ($10). **Titanium Man** is all over the place despite his low numbers, but he may disappear soon.

The new ***Star Trek*** releases have sparked both collector interests as well as that of investors who refuse to be burned by missing another **T. Riker**. No figures from the new series are selling above retail yet, though, although it is obvious that some are going to be tougher to find than others. Stay tuned. The best of last year's stuff is still selling as strong as ever. Sales include **T. Riker** on **U.S.** card for $125, Canadian card for $75, **Redemption Data** on Canadian card for $100, **Essoq** $35, **Data in dress uniform** for ($12), **Chekov** for $22, and **Scotty** for $20. **Enterprise B's** aren't selling because there aren't many around. When they surface, they fetch $60-$75.

The new series of **Tick** is out and people are now starting to figure out that they're never going to find a **Man-Eating Cow** or **Pose Striking Die Fleudermaus** on the racks. These superscarce good-doers now sell for anywhere between $15 and $50, with the average being around $25. The series II figures are being snatched up, with most expecting **American Maid** to be the toughie, though she currently seems available as the rest. Also, be sure to check out the three new talking **Ticks**, which just joined the assortment. Spoon!!!

Briefly, **Starting Line-Ups** are RED SCORCHING HOT! The top items out now are the retirement issue **Joe Montana** ($40) and the **Cal Ripken Jr. Extended** with Cal in his '82 Orioles jersey at $50-$60!! Among standard issue scorchers are, for basketball, **Grant Hill** and **Jason Kidd** ($35-$40 each), **Glenn Robinson** ($30-$35) and **Nick Van Exel** ($20-$25), for football, **Faulk** ($30-$35), **Means** ($25-$30) and **Marino** and **Bledsoe** at $25 each, and for Hockey **Potvin** and **Brodeur** at $15-$20.

Not-So-New Toys

Transformers had another great month as one of the fastest growing collectable obsessions in the hobby. Everyone's hoarding, nobody's selling, everybody's buying. Some simple economics would tell anyone that prices will constantly climb. **Megatron** MIB has reached the $200 mark, **Jetfire** the $150 mark and **Optimus Prime** is at $125. **Soundwave, Devastator** and **Superion** are the only figures which have not gone up recently due to an

in ... in availability. All other gift sets are ... at around the $400 mark. Sales ... **Swoop**, loose with no accessories C(... **Soundwave** MIB C8 ($65), **Omega Supreme** MIB C8+ ($125), Metroplex MIB C7 (... **Barrage** MIB no insert C8+ ($35), **Transbreaker** MISB C9 ($50), and a set of **Dirge**, **Thrust** and **Ramjet** MISB C9-C9+ ($150 + $20 trade).

G.I. Joes are selling well, but only on mint cards and when well priced. The chinese cackled figures hardly ever sell and get $8 when they do. American carded first series sales include **Scarlett** MOC C9 ($160), **Breaker** MOC C9 ($50) and **Zap** MOC C9+ ($50). Loose figure sales have dropped of quite a bit due to ready availability and low turnover. One exception is the straight-armed male in **Cobra Commander** with either chest emblem. With the Extreme line coming out, a little interest has been sparked in the last series stuff, including the **Star Brigade** aliens and regular series variations.

Toy biz Marvel stuff is almost as dead as the D.C. Heroes line. Hardly anything sells except for the original 5 with the **Torch**, **Thing** and **Mr. Fantastic** at $12-$15 each and **Invisible Woman I** at $125, down a bit for her but selling to those who knew she'd drop and waited. **Iceman**, **Storm I** and **Nightcrawler** one have hit an all-time low of $... each. Some new **Batman** stuff is out, including a rerelease of **Poison Ivy**. Although the bubble and card back are different, the original release is still dropping to around $15 now. **Bane** sells once in a while at ... as does **Killer Croc**. The Legends **Riddler** still goes for at least $1... the Warner Bros. exclusive Legends redos are all over the place ... sell at slightly above their retail of $8 each; most are sold in ... two *Mask of the Phantasm* keys are selling okay with **Ph...sm** at $25 and the green face **Jet-Pack Joker** at $20. The **...Forever** villians only sell when priced at around $8. Also note... the sale of a loose, played with, incomplete **Robin Dragster** ... the yellow missile for a quick $45!

...wers had a tremendous month, with huge loose sales. Lots of ...oes auctioned at slightly higher than regular market indicat... ...itive trend for the far too often overlooked loose figure ...les of individual figures include (all C9 or better and com... **Plastic Man** ($40), **Clark Kent** ($50), **Dr. Fate** ($28), **Mr. Freeze** ($...hazam ($20), **Cyclotron** ($25), **Red Tornado** ($16), **Orlon** ($13), ...nwolf ($20), **Hawkman** ($12) and **Samurai** ($30). Some carded sales include ...cle C9 unpunched ($115), **Orion** C9+ ($40), Samurai C10 ($90), **Plastic Man** C... ...5), **Batman** large card C9+ ($35), **Robin** small card C8 ($12), **Hawkman** C9 ... **Joker** C7 bubble crunched for $10. Again, French-Canadian issues are ...r to sell and bring a bit less while Super Amigos hardly ever sell even at half US ... except, of course, the **Riddler** ($70-$80). **Secret Wars** stuff is still slowly but ...r climbing. **Electro** and **Iceman** still rule at an average of $125 and $100 ...ively. Both also sell quickly loose at $40 each. **Constrictor**, also a Euro-exclu... nowhere near as scarce but still gets an occasional $50-$60. **Black Claw** ...rines still don't sell because collectors don't want to pay more than $125 and won't charge less than $150. The silver clawed **Wolverine** and **Hobgoblin** are ...ough sells unless priced to move. **Falcon**, **Black Spidey** and **Zemo** are still good ...ccesories are all over, especially the big **Tower of Doom** which demands a not... $25!

W... figures are super slow except for the keys which are red hot. Among L.J.N. fig... the entire last series is in high demand with **Ultimate Warrior** and the white ...: **Hulk Hogan** at $200 each, the red shirt **Hogan** at $250 and all the rest at $50-

Savage Dragon on the Half-Shell

Playmates Toys' **Teenage Mutant Ninja Turtles** line is also shipping the new action figures based on Erik Larsen's **Savage Dragon** characters—and they look great. The assortment of Larsen's figures include **The Savage Dragon**, **Battle Damage Dragon**, **She-Dragon**, and **Barbaric**. Also shipping with these figures are three specially produced **TMNT** figures designed by Wildstorm's Jim Lee. Each of the three turtle figures—**Raphael**, **Michaelangelo**, and **Donatello**—have been restyled in classic comic book fashion, complete with outfits resembling a few popular superheroes. Both the Dragon and Turtle figures are numbered for collectors, and, at least around here, they've been flying off the shelves.

$70. **The Hart Foundation** is nowhere to be found with offers for the boxed set topping $400! The figures sell individually at $125 each MOC and $40. loose. For Hasbro, **Andre the Giant** plummeted again to $40! Still trying to sell him for $125? Good luck! But, the **1-2-3 Kid** remains a steady hit at $40-$50 and **Dusty Rhodes**, who is next to impossible to find commands $250!! Loose, he's a $60-$70 figure. **Turtles** are in the same situation. Most never sell but the toughies are in huge demand. Seen any **Scratches** lately? The lucky few who have this figure aren't letting go and prices reflect this. The only one I've seen for sale in the past three months had a price tag of $375!!! Did it sell? Probably not at that price. But it is an indication of what's to come if no less expensive alternatives are presented. **Hot Spot** gets up to $9 now when he appears. The occasional collector asks for **Movie Star Splinter** with the tooth or the recalled **Black Belt Boxer Mike**, both of which go for around $75.

Not-at-all-Recent toys

Can it be? Has a Star Wars item actually gone down in value???!!! Don't go making an optometrist's appointment yet—you read correctly. Lately accessories, NOT FIGURES, are all over the place and collectors know that they can find them cheaper than "guide." The biggest examples of this are the **Land Speeder**, **Imperial Transport** and the **Millenium Falcon**. **Land Speeders** and both versions of the **Imperial Transport** collect dust at $50 unless mint perfect in sealed boxes. The **Millenium Falcon** sadly now sells for $160 in SW box, $135 Empire box and $110 Jedi box! Loose **Falcons**, however, constantly sell if mint and complete for up to $50! The best selling vehicles are Empire vehicles, especially the **AT-AT** ($250 Empire box, $175 Jedi box), the **Snowspeeder** ($100 blue box, $125 pink) and **Slave I** ($80) and in NM boxes. Sealed boxes, of course, demand more. The **Jawa Sandcrawler** is turning out to be much tougher than either the **Tatooine Skiff** ($550 MISB) or the **AWing** ($600 MISB), especially in the ESB box. Values for the **Sandcrawler** are $200 loose, mint and complete, $450 in NM Star Wars box and $600 in the Empire box. The **Sonic Landspeeder** is selling loose for $40-$75 but is rarely seen boxed ($300-$500). Among playsets, foreign sets and store exclusives lead the packs. The **General Veers** discovery is leading everyone on a holy grail hunt to find a complete Canadian Sears **Rebel Command Center**. Good Luck! Also, Palitoy and Canadian Kenner **Death Star** play sets are highly elusive and demand up to $600 MIB when available. The Sears **Cantina**, **Jabba's Dungeon** w/POTF figures and **Cloud City** lead the domestic playsets at $450, $250, and $300 respectively MIB.

Figures had another big month with 12 inchers doing quite well. Sales include **Boba Fett** MISWB C8+($260), **IG-88** MISB C6+ (400), **Ben Kenobi** MISB C9 ($155) and **Leia** MIB C9 ($180). Foreign 3 3/4 inch figure sales include UZAY Turkish **Chewy** MOC C10 ($150), Harbert Italian SW **Leia** MOC C9 ($70) and **C3-PO** MOC Takara C9 ($100). Loose figure sales include (all NM complete) **Imperial Gunner**($45), **Imperial Dignitary** ($30), **Luke in battle poncho** ($27), **Lando in General outfit** ($32), and **Blue Snaggletooth** ($90).

WARNING!!! In past issues I've warned you about counterfeit vinyl caped **Jawas** and told you how to tell one from the real deal. Well, now, a company which makes repro weapons has begun producing and selling repro capes for **Jawas** which are totally identical and indistinguishable. Before, you could tell by the color whether the cape was authentic or a carved up **Ben** cape but these are color matched and machine cut. In other words, while Vinyl Caped **Jawas** are being sold for as much as $225 loose, fakes are being made for as low as $7!!! Even if you trust the dealer you buy it from, will anyone buy it from you? If you just want to display it and don't plan on reselling, you might as well save a couple of hundred and buy a fake. Carded figure sales were about the same as last month's with no real change in price.

MEGO had a big month as well with tons of loose sales, including a C9 **Speedy** with no gloves for the super high $225! Carded examples are still nowhere to be found. Carded **WonderGirls** are starting to be sold and have brought as much as $600 for C10 cards. She is the most available of the Teen Titans but still very tough. Speaking of very tough, a removable mask **Robin**, by far the toughest MEGO item to find packaged, was offered on a NM Kresge card for $2000! While this price is above market, it will most likely sell eventually for slightly less. Again, let me reiterate my warning from the Star Wars section.

Loose masks for **Robin**, while not as easily as the **Jawa** cape, can be counterfeited. If you're not extremely familiar with what the real thing looks like, you

TOGETHER, THEY'RE THE BADDEST FORCE FOR GOOD.

Jim Lee's

TMNT

TALK ABOUT A POWER MEETING. WHEN THESE GUYS TEAMED UP THE PAYOFF WAS THE MOST MUSCULAR CRIME-FIGHTING UNION EVER. TOO BAD FOR MARAUDING MUTANT PUNKS, GOVERNMENT EXPERIMENTS GONE WRONG AND OTHER LIFE-SUCKING LOSERS. BECAUSE ERIK LARSEN'S THE SAVAGE DRAGON® AND JIM LEE'S SUPER BUFF TEENAGE MUTANT NINJA TURTLES™ ARE TRULY THE STRONG ARM OF THE LAW. AND NOW THEY'RE AVAILABLE AS INDIVIDUALLY NUMBERED ACTION FIGURES THAT ARE FULLY ARTICULATED, HIGHLY-DETAILED, AND ARMED TO THE TEETH WITH HI-TECH WEAPONRY SO GRAB SOME OF THE ACTION. BUT BE PREPARED. THESE COLDBLOODED CRUSADERS ARE A REAL HANDFUL.

ERIK LARSEN'S

THE SAVAGE DRAGON

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Playmates

might get taken. MIB sales include **Riddler** C9 ($170), **Wonder Woman** C8+ ($320), **Catwoman** C8 + ($250) and **Captain America** C10 sealed ($300). MOC sales include **Catwoman** C9+ ($280), **Batgirl** C6– bubble ding ($210), and **Green Arrow** C7+ ($200+$350 trade). Loose sales were the best with **Thor** C9 complete ($95), Lizard C10 ($50), **Iron Man** C9+ ($48), **Isis** C8 no sanction ($35), Tarzan C7 ($25) and **Conan** C9+ complete ($110).

Captain Action loose parts are selling well, but only when NM. The only exception seems to be **Green Hornet** gear, which always seems to have melts. Sales of MIB stuff includes **Aquaman** MISB ($475), **Steve Canyon** MIB C8+ ($380) and **Captain America** in greasy C4 box ($340). **Major Matt Mason** is experiencing a big resurgence of interest with rumors abounding of a new line of the popular 60's astronaut. Sales among these figures include **Calisto** loose C9+ ($75), **Scorpio** loose complete C10 ($350). **Scorpia** MIB C7 no insert ($625) and a **Star Seeker** adventure pack MIB C8+ ($90).

Most other sci-fi, including **Star Trek**, has been kind of slow. The 8 inch Mego aliens, however, are doing quite well, with requests proliferating for **Andorian**, **Mugato** and the super scarce **Romulan**. A recent sale of note was the rare **Mission to Gamma VI** playset, which was played with but complete and still C8+ in a C8 box from a private collection which got $300 cash and $225 in assorted **Star Trek** related trade. ■

TOP 10 DEMANDED NEW TOYS

Remember that this list is in order of perceived demand, not value.

10. C-3PO (POTF '95)
These came out before Christmas in large quantity, but they still didn't manage to fill all demand. Prices are down drastically, though. ($8-10)

9. Phoenix (original card)
Not getting any easier to find, she now draws a quick buy from those who had hoped in vain to find her on the racks. ($15-$20)

8. Target WWII G.I.Joes
A lot of people missed out on this set, and now they're paying up to $30 for Soldier and Marine and $40 for Sailor and Pilot. Prices should calm down, though, since most hoarders bought tons of these. (Set average $110)

7. Invisible Woman Repaint (F.F. assortment)
She's still hard to get and sales and prices have risen a bit consequently. ($25$35)

6. Grant Hill and Jason Kidd (SLU Basketball '95)
These two tie as rookies and figures. Unlike Football, which has heavily packed its most popular rookies, these two are tough to find and demand $35-$40 each!

5. Man-Eating Cow and Pose Striking Die Fleudermaus (The Tick)
Another tie. With series two out, collectors are beginning to give up hope for retail aquisition of these rarely seen good-doers. ($20-$25 each)

4. Rhino
With the new Spidey assortment out, people are getting really paranoid about finding one "before it's too late." Despite rumors that they're still showing up at stores, people are paying $25-$45 for the elusive one on U.S. cards, $20-$30 Canadian.

3. Thomas Riker (7th Season Asst. STTNG)
He's still up there with sales going up as people realize that there's no way they'll find one on the racks among all the leftover Barclays. ($125 on U.S. card only)

2. Cal Ripken Jr., Extended (SLU Baseball '95)
This piece is super tough and on top of all SLU want lists ($50-$60). Some believe it will be the best baseball piece ever, next to his first two original releases.

1. Data as seen in Redemption (a.k.a. Data in Red Uniform)
Yeah, we're sick of seeing him to, but when people are offering to pay up to $200 for a figure and no one will take it, we think it's fair to say he's #1. ($150 on U.S. card only)

Playmates®

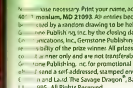
TMNT THE SAVAGE DRAGON

TOYS CONTEST

Here's your chance to win these brand new toys from Playmates, designed by comic book masters Jim Lee and Erik Larsen!! The Teenage Mutant Ninja Turtles® you thought you knew have undergone massive mutations—but they're still the same lovable green guys at heart. Michaelangelo, Raphael, and Donatello have moved from the sewers to the streets of Chicago. And the streets of the Windy City are also the beat of our favorite finheaded freak cop, Savage Dragon®! Along with She-Dragon and Barbaric, the Ninja Turtle compatriots will have plenty of help patrolling the city!

Grand Prize (one winner): A matching, low-numbered set of Jim Lee's Teenage Mutant Ninja Turtles and Erik Larsen's The Savage Dragon toys, including Michaelangelo, Raphael, Donatello, The Savage Dragon, She-Dragon, Barbaric, and Battle Damage Dragon!

First Prize (two winners): A regular set of all seven figures described above.



Just fill out the coupon and mail it back to: Gemstone Publishing, Inc., Playmates Toys Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093

NAME _____

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No purchase necessary. Print your name, address, telephone number, and age on the entry coupon or a 3 x 5 card and mail it to: Gemstone Publishing, Inc., Playmates Toys Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093. All entries become the property of Gemstone Publishing, Inc. and cannot be returned. Entries must be received by April 1, 1996, which is the closing date of the contest. Winners will be selected by a random drawing to be held no later than April 15, 1996. Winners will be notified by phone or mail by April 30, 1996. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. One entry per person. Contest is open to everyone except employees and their immediate families, or agents of Playmates Toys, Golin/Harris Communications, Inc., Gemstone Publishing, Inc., or Diamond Comic Distributors, Inc. Estimated retail value of prizes is as follows: Grand prize $100; First prize $50. All local, state, and Federal taxes will be the sole responsibility of the prize winner. All prizes will be awarded. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed above. Prizes will be awarded in the name of the winner only and are not transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, or damaged entries. Winners agree to allow their name, photograph, and/or likeness to be used by Gemstone Publishing, Inc. for promotional purposes. This contest is void where prohibited, regulated, or restricted by law in a manner inconsistent with its purpose and rules. For the names of winners of all prizes offered, send a self addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address above. Teenage Mutant Ninja Turtles® and related names are trademarks of Mirage Studios, created by Kevin Eastman and Peter Laird. The Savage Dragon®, Barbaric™, She-Dragon™ and related names are ™ and © 1995 Erik Larsen. Series © 1995 Universal Cartoon Studios. The P3 Entertainment™ logo is ™ and © P3 Entertainment L.L.C. 1995. All Rights Reserved.

jeff mariotte

the other guy's shoes part 1

Why can't we all just get along?

We have to assume that, when Rodney King uttered those words, he was speaking from the heart. Those words sound, however, like scripted words, the kind of media-bred slogan, like Arnold's "I'll be back" or Homer's "D'oh," that tend to become part of the national vocabulary.

It's a good phrase—evocative, concise, and bearing a lot of meaning in a few words. I'm going to use many more words over the next two months to say the same thing, the difference being that I will apply them to the specific situation of comic books in these trying times. I'll try not to repeat the phrase again. You can just imagine it in the background as you read the rest of this column.

The comic book community consists of various parts: freelance writers and artists who create most of the comics; publishers who pay those freelancers, publish the comics, and sell them to distributors; retailers who buy comics from distributors and sell them to you; and you, the fans, whose dollars and cents ultimately pay the salaries of all those other people. This is a gross simplification, of course. The concerns of a giant publisher like Marvel are very different from the concerns of a small publisher like Ascension. The differences, however, between these two operations are sufficient to warrant a column by themselves, but that would have to be written by someone with more knowledge than I possess about those specific companies. The common link between them is that they both publish comic books which they want people to buy, and it is that commonality about which I'm writing. The same applies to different types and sizes of retail stores, as well as to freelancers on different ends of the pay and popularity scale, etc. so I'm generalizing.

But the goal of comic book publishers, as I've said, is to produce comic books that people want to buy. Unfortunately, for publishers, there's no formula, no magic key that tells them what comics people are going to want to buy until the comics are out there. And they either sell or not; these days, not is more common.

I hear some of you already, saying, Of course there are guarantees. Get a hot artist on a book and it'll fly off the racks. That may once have been true, but not anymore. John Byrne continues to make a living in comics, and probably a good one, but he isn't a guaranteed-100,000-sale anymore. Neal Adams used to be on top of the heap, so much so that, whether or not it was official, the DC house style was straight Neal imitation. His name on a comic now, though, doesn't guarantee huge sales.

What about hot characters, you might ask. People follow the characters more than the artist. True enough. I'd agree, except not even hot characters can guarantee big sales beyond their own book anymore. Gen[13] appeared in **Deadly Duo** and **Deathblow** recently, and neither title nabbed **Gen[13]** readers.

Just put out quality comics, and the sales will come, you say. Well, maybe. But to my mind, **Kurt Busiek's Astro City** is one of the best superhero comics to grace the racks in a long while, and its sales, while acceptable, are nowhere near those of a lot of X-books that aren't half as good. And there are always those books that come out of nowhere, **Gen[13]** or **Lady Death**, to name two recent examples, that shoot up into the top ten or twenty, and stay there.

Here's where the conflict comes in. Retailers complain that Image puts out too many titles, or that Marvel puts out too many titles, or that DC puts out too many titles. Which one pretty much depends on who they're maddest at in any given week.

But the publishers are trying to put out comic books that will sell to the fans, thereby putting money into the retailers' cash registers. No publisher puts time, effort, money, and talent behind a comic book while saying, "This really stinks. With any luck, no one will ever see it." It's more like, "Given my constraints on what talent is available, how good a story the talent can come up with, how well we can color it and print it while still building in a reasonable profit margin, whether or not we can get it shipped when it's supposed to be, and whether or not the retailers will support it with enough orders to make it financially justifiable, this is the best job we can do on this particular comic book. Let's hope people buy it." Once in a great while, there'll be a project that just turns out so bad, you wish it had never been started. Marvel and DC have the corporate dollars behind them to put those projects in a drawer and write off the initial investment, but it's pretty hard for any other publisher out there to throw away that much cash without trying for some return.

So, instead of complaining that publishers are putting out too much product, I'd like to hear retailers accept that what publishers are trying to do is to create product that will sell in their stores. A publisher never knows which books will take off and which ones won't. Not to my new titles is a bad idea, and it would certainly result in further stagnation of this industry.

This, as I said above, is only the first part of my current rant. It's a rant that will end with what I like to think is a message of hope of conciliation, and of peace between different factions of the industry—factions that frequently seem bent on all-out war. Next month, I'll address the concerns and fears of freelancers, retailers, distributors and fans, so if I didn't speak to your particular situation this time out, wait until then to write angry letters. Better yet, don't write angry letters at all. After all, why can't—never mind. I promised not to say it.

Blondes, Brunettes, and DC Cards Take Over the World

By Max Gottfried

DC DOES IT RIGHT

1996 will be a year of reintroducing the DC characters on trading cards to their fans. In a unique arrangement, unlike any other major company, DC maintains tight quality control over its cards and licensed products, while Fleer/SkyBox manufactures and provides the marketing expertise. FleerBox also still maintains a considerable opinion when it comes to what is finally produced. Take, for example, the **DC Villains** card series. It was a beautiful set with only one minor problem—it didn't garner the numbers for the announced **DC Villains II** card series. Hence no second series, despite the fact that all the artwork had been produced and was ready to go. Will we ever see this un-produced card set? Maybe, in various forms. Some could be part of the upcoming **DC Universe** card set while others may fulfill the **Superman Elseworlds** series. It all comes down to a matter of performance for Fleer/Box.

A TALE OF TWO SKYBOXES

In time for its video debut, **Mortal Kombat** trading cards were re-released by SkyBox. If my seven year-old nephews are an indicator, the card series was a smash. One box yielded two complete sets with extras thrown in. Seven chase cards were discovered, though two were duplicates. Hey, no problemo. Adam & Zachary each got one of the dupes, while Uncle Shark got the odd card.

After that, it was only fair that my nieces got to share a box of **Toy Story**, also produced by SkyBox. The results were unfortunately not the same. While Disney's blockbuster movie boasts incredible technological advancements, the card collation is right out of the stone age. 16, count 'em, 16 cards are crammed into a pack. The variety of activity cards were wonderful, with stickers, badges, puzzles, and more. There was only one problem. Jessica & Amanda didn't get one set of standard cards out of a box. Seven cards of #1, zero of #2, eight cards of #3, zip on #4, etc. The girls were mighty disappointed, and, frankly, I can't blame them. Here is a product which has an appeal to the young female market and could open new doors. Instead, SkyBox slams that door shut. This situation was not an isolated one, as reports have come in from various-card collectors around the country that this is the worst card breakdown since Topps' **Mars Attacks** of 1994. At least Topps offered a replacement program. We'll see if SkyBox makes good on their product.

Pepsi presents the Batman Returns card set from Mexico.

DC CARDS CON CARNE

Through a special offer with Pepsi in Mexico, *Batman Forever* cards were available during the summer. For every five Pepsi

bottle caps submitted, you'd be entitled to receive a free pack of **Batman Forever** cards. Doesn't say much if you've already got the magnificent movie card set from Fleer. Guess again. Many of the cards in the Mexican series used new, never-before-seen images from the movie that were not part of the Fleer edition. That also went for the chase cards, with nine etched foil cards randomly inserted.

Released in November '95 was a similar promotion involving Pepsi and The DC Universe card series from Mexico, which was identical to the domestic series we know and love except for a few minor alterations. For one thing, all cards were translated into Spanish. It's kinda quirky reading Wonder Woman as Mujer Maravilla. Then there's the not so obvious; the double foil inserts were single-sided only, now making a 100 card set. That's ten more cards than the 'our' 90 card fit. But don't start booking tickets to Tijuana yet, as you probably have these extra 10 cards somewhere in that shoebox under your bed. If you check your **Saga of the Dark Knight** card collection, you'll find the same 10 painted images.

BATMAN & FRIENDS CAUGHT IN THE WEB

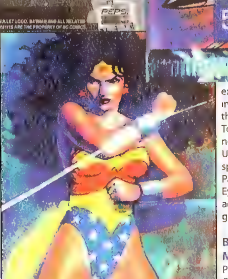
Coming in March, computer hackers will be able to get DC cards on the Worldwide web-site. No kidding. "Trading cards" on your computer monitor. A special web page is being created that will feature DC cards. Try putting these in your bicycle spokes.

DOES ANYONE KNOW HOW TO FLY THIS PLANE?

Since Graffiti enlisted the services of Greg Goldstein, the Topps Card Company has been flying without a captain. If I were a passenger, I'd be a little concerned. It's true that recently released products such as **Vampirella Gallery** and **Star Wars Galaxy III** do contain wonderful breakdowns on both regular and bonus cards, and 36 packs supply almost 3 complete sets in a box for **Vampirella**. The accolades end, however, with the "First Day Issued" cards or gold-foil mirror sets, which are either too difficult or too costly to collect.

THE BLONDE, THE BIKE AND THE BAZOOKA

March, like a lion, roars in with the **Barb Wire** Movie Trading cards by Topps. 72 heart-stopping, cleavage-crunching UV coated cards featuring the resident bad girl, Pamela Anderson, of Dark Horse Comics. Every photo card has two shots of Pam. You also get the inside movie info as well as all the particulars on **Barb Wire**'s creator, Chris Warner. Two sets of bonus cards are more reason for excitement, with one bonus card in every pack. Just to show you this ain't no average card release, Topps debuts a brand spanking new chase card technology too. Used for the first time in non-sports cards are 4 Laser-Cut Pamela Anderson cards. Wow. Eyeballs will be popping out across America when they take a gander at these beauties.



Run to the border for these really neat DC cards

BATMAN DOWN UNDER, MATE

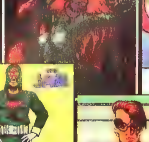
Perhaps the coolest *Batman Forever* insert was the one issued by Dynamic Marketing of Australia. If you happened to be one of those lucky Aussies who peeled opened a pack to reveal a redemption card, then you're the proud owner of one of the most amazing trading cards I've ever seen. Not a hologram or a chromium card or even prismatic foil, but *rubber*. No, I haven't been swiggin' the Fosters. You heard right. Rubber. At first it resembles a drink coaster, but its actually an oversized stamp. Batman, Robin, Two-Face and Riddler are the four vulcanized redemptions.

REACH OUT AND TOUCH CATWOMAN

Catwoman's series of phone cards are being produced in-house at DC Comics. While still in the development stages, this card may feature the conventional pre-pay system. Stu Seltzer, DC's Marketing maven, demonstrated a test card by dialing an 800 number followed with a PIN (Personal Identification Number). The phone emitted a seductive growl and a 20 second purring message from Catwoman. Whether DC knows it or not, this may be exactly what the phone card collecting hobby needs, as a major company like DC issuing a card signals serious acknowledgement of the hobby.

future offerings. Who knows what Dynamic's intentions are with its latest card series, **The Creators Alternate Universe**. Hmmm, this one sounds awfully familiar. If you ask me, the sign up ahead says 'Shark Infested Waters.'

Some of the many exciting Caliber titles



X-FILES EXCITEMENT EXPANDS

The *X Files* following continues to grow. Tune in any Friday evening on the Fox Network or pick up the latest Topps comic, and you too will be hooked. **X-Files Season I** Trading Cards have satisfied the craving, but 72 cards just aren't enough. Topps answers that hunger with a new card series, **X-Files Season II**. The set consists of 72 premium cards with a total of 10 killer chase cards. Six etched foil cards are randomly packed, similar to those of the first series, but this time out, four holograms replace the chromium chase cards from series one. This is a card set that will leave you x-asperated, x-hausted, and x-hilerated.

PHASERS ON ONE

After thirty years of *Star Trek*, **Phase One** has safely landed in stores throughout the world. Since January 1st, Fleer/SkyBox has the exclusive worldwide rights to produce Star Trek cards everywhere on Planet Earth. Viacom plans big things for *Star Trek*'s 30th anniversary throughout the year, and Fleer/SkyBox will be part of the fun. Kicking off the festivities is an incentive program for those Trek collectors who purchase all three phases of "30 Years of *Star Trek*." Here's how it works: every fan who buys one box of each of the three phases and mails in their cash register receipts and UPC codes is rewarded with an absolutely free, limited-edition mini press sheet, featuring all nine of the "Ship Registry Plaque" gold foil bonus cards from Phase One. With only one gold card in every 72 packs, a complete set will be a tough task. Mark your calendar, as this promotion engages September 17, 1996.

...AND SPEAKING OF REDEMPTIONS

SkyBox has finally come through with its **Gargoyles SkyMotion Redemption** card. With my certificate postmarked the 29th of September, the Shark received his flashy piece of plastic 60 days later.

WARNING: HAZARDOUS MATERIALS

New Jersey based Dynamic Entertainment previously released **The Creators Universe** card set in 1993. This was an ambitious card series with terrific artists showcasing their own creations (Joe Linsner, Frank Miller, Barry Windsor-Smith, and the Kubert Family were some of the celebrity cast.) Initially, boxes retailed at $35.00, but, after just 2 years, Dynamic Entertainment has committed the cardinal sin of trading cards—they dumped their excess product on the market. Current market value has dropped to $4.00 - $9.00 per box. Dynamic Entertainment hurt all who supported their cards, as the retailer with remaining product must now suffer a financial loss, while the collector whose card values have plummeted will think twice about

(covers by Linsner), and **Kabuki** by David Mack. The very popular Kabuki has graced two different Caliber cards, but debuted on the 2 1/2" X 3 1/2" frontier in **Comic Future Stars**, in 1993. Caliber does manufacture card gaming products as well. Their **Power Cardz** features an assortment of alternative creations, while **Spawn Power Cardz** features Mr. McF's adorable creation.

CHEESECAKE WITH OUT AN OUNCE OF FAT

Quick, name the glamour girl who has had more photos taken of her than Greta Garbo, Marilyn Monroe, and Madonna combined. If you answered Bettie Page, go to the head of the class. 21st Century Archives has proudly released its third card series of Miss Page. Bettie forbids any photos be taken of her today, preferring her sultry image of yesterday fill our heads. Rather ironic for a woman who was most natural in front of a flashbulb. Noted BP authority Greg Theakston supplies the verbiage to the cards, while renowned pinup photographer Bunny Yeager reveals unpublished pics for the very first time. ■

by Marshal M. Rosenthal ©1995

THE BIG NEWS

Nintendo was busy as the holiday season got underway, getting out slews of titles for all those good little boys and girls out there. To help promote sales of its Virtual Boy system, two new titles were released near the beginning of December. In case they weren't under your tree, look for **Vertical Force** and **Panic Bomber**. **VF** is a shoot-out set in space, while **PB** is more along the lines of **Tetris**—except in 3-D. And, of course, in case you've been in a glassy-eyed trance for the last month, **Donkey Kong Country 2** for the 32-bit system was released earlier that month as well.

Electronic Arts had a big release in December as well, as it debuted its version of **Viewpoint** for the 32-bit system. With over 100 enemies and six levels to play on, this one brings a lot of the big arcade action in a small package.

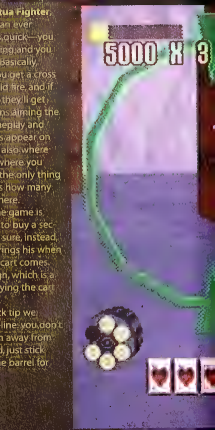
Power Rangers fans will soon be able to morph to their hearts' content, as Cyberflix has signed a deal to produce a cd-rom computer game based on the popular children's series. They'll be using new footage for the game's graphics, and the game will be the first release on Apple's new Pippin label. In other Cyberflix news, its recent title, **Dust: A Tale of the Wired West**, was picked for inclusion in the Macintosh Game Hall of Fame.

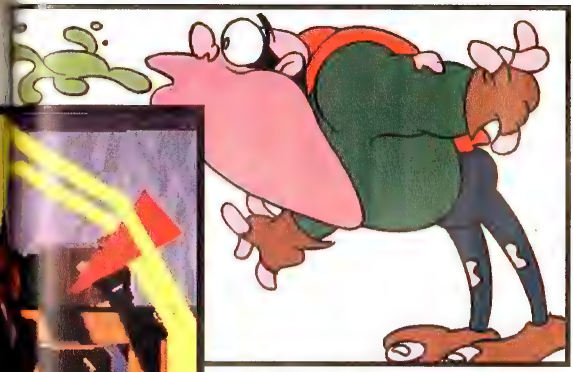
And finally, slipping in just before the end of the year, Domark announced it had won the license for **Total Mayhem**, a multi-player, futuristic action game. The game should be out any minute now.

A FEW QUICK LOOKS AT WHAT'S OUT THERE

VIRTUA COP

For Sega Saturn from Sega Of America
See here's the thing, we review games right? Lots of games and we like them for the most part, but... **Virtua Cop** is something we've been waiting for, we wanted this bad, and it's about time that it showed up here.
The ropes: You get the gun, you get the CD in the Saturn, and you start shooting away and blowing the bad guys out of the water (well, really it's more like off the ground). These virtua characters, similar to the polygon type in **Virtua Fighter**, move even faster than ever before. Game play is quick—you have to keep reloading and you have to fire quickly. Basically, you've got a gun, you get a cross hair when you should fire, and if you don't get them, they'll get you. Reloading means aiming the gun away from gameplay and watching the bullets appear on the screen, which is also where your energy bar is, where you score is, and where the only thing that really matters is how many bullets you've got there.
One drawback to the game is that it costs 50 bills to buy a second gun. Just make sure, instead, that your partner brings his when he comes over. The cart comes with the gun, though, which is a better deal than buying the cart and gun separately.
And here's one quick tip we pulled from the on-line: you don't have to aim the gun away from the screen to reload, just stick your thumb over the barrel for the same effect.





BOOGERMAN

For Super Nintendo From Interplay

In all the holiday rushing to get games out on the shelves, some of them might be overlooked. Don't do this one wrong, though, as it's one cool platform game with smooth animation. 'Cool' is not the operative word, however, as Boogerman's powers are based on bodily functions that you would normally hold back on (at least until the elevator's empty). Help him fight the foes of good as he takes on the Booger Miester, bogus bosses, and many others throughout a 20+ level romp. No one gets blown to bits, but boy will they stink before this one's over. While many will like the Mucous Mountain, we must admit that the Flatulent Swamps were our favorite locale.

As a special treat, here are some bits we nabbed from the designers so you can get to the slimy stuff more quickly:

```
Level 9:
OGRE
BM
GOBLIN
SWAMP3_MAP

Level 1k:
IROLL
OGRE
ABDOMEN
VILLEG_MAP

Level 19:
SCAB
BM
GOBLIN
CAVE_ MAP

Level z3:
SCAB
OGRE
PUS
PALACE3_MAP
```

ALIEN TRILOGY

For Sony Playstation From Acclaim Entertainment

The action ain't pretty, but if you've seen the films then you know that guts flying all over is the level of tame that should be expected. In first-person perspective, getting hold of a decent weapon's just the start of what you need.

BLAZING DRAGONS

For Sega Saturn From Crystal-Dynamics

A misadventure wherein the good dragons must defeat the evil humans and the mechanical Black Dragon. This is sorta like role-playing topped with arcade action, including bizarre Dragon Thumb Wrestling and a CAT-a-pult feature (sending acrobatic cats into the atmosphere). Lots of puzzle solving and voice-overs with 40 characters and Rube Goldberg-like devices to build and use. They can't all be shooters, though, and they shouldn't be. This one even has famous voice-guys and gals like Harry Shearer from *The Simpsons* and Cheech Marin of Cheech and Chong.

PS ARCADE

From Interact Accessories For Sony PSX

Those looking for a cool joy-stick for their Playstation can stop at this one, Interact's PS Arcade. It's well-made, styled with rounded edges, and jammed with 8 big buttons besides that stick. Four speeds of semi and hands-free auto-fire, three speeds for slo-mo, L.E.D indicators and heavy enough to take the abuse. The Saturn version (EclipseStick/Saturn), which came out a while back, is just as good, as are the hand-held versions (PS ProPad/PSX). Both have the same features as the bigger model but are smaller with no joystick, of course.

GAME SHARK
From Interact Accessories For Sega Saturn And Sony PSX
And if you haven't seen the **Game Shark Video Game Enhancer**, better check it out for cheating ease. It goes into the Saturn or Sony PSX and does the code and auto effects bit, as it has game codes already loaded. It also lets you change settings and customize for unlimited lives and power, weapons, levels, and more of that good stuff (it includes **Virtua Fighter**, **Robitica**, **Panzer Dragoon**, etc. and can hold some 9999 codes in all). Add to that two more good points: 1)More back-up memory for Saturn (4 megabits) and up to 15 game saves for PSX, and 2)You can plunk down bucks to get more codes over a hot line or use their Web site.

WARIO LAND
For Virtual Boy From Nintendo Of America C'mon, you like platform/arcade titles, you know you do! And on Virtual Boy, they look even better. That's why **Wario Land** is worth the look. You get those Power-Up hats to fight with, all kinds of places (14) now in 3D, and plenty of enemies to avoid and beat up. It's Nin's first multi-scrolling title and the 3D aspects really add to the challenge as the stuff flying from the back to the front isn't as easy to dodge as you'd think. It makes the neck-pains worth it.

BIG TIME POINTERS SECTION

1)You can find a jetpack on the 3rd level (SPONGE), listen for the harp music on the bottom floor, and try all the switches.
2)In the level LATTICE, make sure you flip all four switches that are embedded inside each crystal.
3)The meat seeker works great as a reconnaissance device. Shoot around corners and listen for the "Yelp!".This tells you what monsters are around the corner so you can arm yourself for maximum carnage.
4)Your frying pan and butcher's knife pack more of a wallop the weaker you get. Below 25 health units, a whack from the frying pan is equivalent to 3 rockets! Similarly a chop or throw of the knife is equivalent to 1 rocket. As you get low on ammo or health, these two non-ammo consuming weapons will become your closest friends.
5)In open spaces, the red flying Mantas go into strafing runs when they get close to you. So watch out when they get close or you could end up as their lunch!
6)Ralph and Demon are unable to attack you if you're hovering beyond their reach.

BEAVIS AND BUTTHEAD IN VIRTUAL STUPIDITY

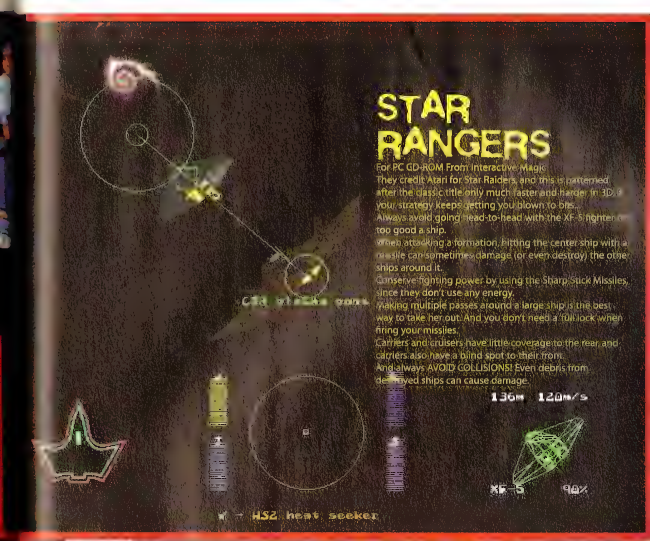
For PC CD ROM from Viacom New Media
If you've been getting your jollies playing with the B & B, then you know there's more going on than meets the eye—have you found any of the secret stuff yet? C'mon, why don't you write/e-mail in and tell us what you've found?

ALONE IN THE DARK 2

For 3DO from Interplay
You get ALONE 1 as well as 2 in the same pack! There's polygon figures, puzzles to solve, and now some ghosts to deal with. Making this deal better than an even draw, here are some answers for those who've stumped the main character himself.

The Attic Hallway
The hallway in the attic was empty of people. An old wood [illegible] caught my eye. What I found inside [illegible] was a cute little Tommy gun and a clip of ammo. I hardly had time to stroke it lovingly before a crazed acrobat jumped in from someplace [illegible] and twirling all around me. This weirdo would have been [illegible] a circus, but I wasn't in the mood and he was making me dizzy, so I weighted him down with one shot. Meanwhile a huge blob of a guy had landed into the act. This clown was in no shape to [illegible] acts, so he just fired a lot of bullets at me. I got into the spirit of the thing and fired back. For a while there, we were really communicating. Then he got cut off, leaving only a key for me to remember him by. The twirling dancer was the next to go away, and he left a grenade behind. That was considerate because I love explosions. My next move was to inspect the junk closer the blob person had come from.

The Ship's Galley
As I neared the galley,I heard high-pitched laughter. The door was locked, but that was no big problem. I just shook out a bag of gold coins and waited. What pirate can resist the sound of pieces of eight? Sure enough, the galley door flew open and out waddled two tiny characters wielding machetes. I knuckled at them but they didn't see what was funny. As a matter of fact, they put up quite a fight and I almost felt sorry when my sword finally ended their very short existence. I went through to the pantry where I ran into a third sparring partner. He wasn't looking very healthy even with his blowpipe still sprayed poisoned darts. But in close quarters fighting, blowpipes start to look kind of silly. As we died, he left behind a strange item: a metal jack of diamonds. I decided it probably functioned as a key. Opposite the kitchen, I had noticed a door, so I went back and tried the metal card in the door. Sure enough it worked! I entered the room beyond.



STAR RANGERS

For PC CD-ROM From Interactive Magic

They credit Atari for Star Raiders and this is patterned after the classic title only much faster and harder. In 3D. If your strategy keeps getting you blown to bits...

Always avoid going head-to-head with the XF-5 fighter. Too good a ship.

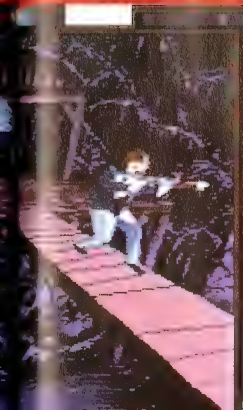
When attacking a formation, hitting the center ship with a missile can sometimes damage (or even destroy) the other ships around it.

Conserve fighting power by using the Sharp Stick Missiles, since they don't use any energy.

Making multiple passes around a large ship is the best way to take her out. And you don't need a full lock when firing your missiles.

Carriers and cruisers have little coverage to the rear, and carriers also have a blind spot to their front.

And always AVOID COLLISIONS! Even debris from destroyed ships can cause damage.



ASCENDANCY

For PC CD-ROM From The Logic Factory

More outer-space strategy and action comes from Ascendancy. Since strategy is a real issue here, we asked them for a couple tips for game play. Instead, we got the following cheat patch, called the Antagonizer, which you download from one of those game sites or through a local BBS. Here's the info:

To use the Antagonizer, just copy ANTAG.EXE into the directory in which you installed Ascendancy (ASCEND by default). Type ANTAG to run the Antagonizer version. As always, type ASCEND to run the normal version.

PEACEFUL:
This is an even shake for the player. This is just you against the AI code, without cheats.

NEUTRAL:
This adds an edge in industry for the AI and biases the AI players against the player diplomatically.

HOSTILE:
AI is very biased against the player diplomatically, to the point where the AI opponents will probably end up at war with the player. The AI players get an edge in both industry and research.

SHANNARA

For PC CD-ROM From Legend Entertainment

If you like the books, you liked the PC game. But you might have gotten look mired in the muck, so here are some hints to help you make it through scene 7. Inside the city of Tyrsis:

Go west and enter the Library. Look at the door by the cabinet and read the book on the bookstand. Then Go South (leave) and look in the bureau drawer. Choose "Could we have the book from the locked drawer in the library" and "We can't get the sword of Shannara unless we get one of the magical beans, can we, Sheila." Then take the book, read the book with the knife, read the book and go South. The rest is up to you.

The High End Market Report

by Joe Mannarino

After an exciting 1995, it is time for an overview of the market with an eye towards 1996 trends.

Golden Age Comics

The inevitable leveling off of Golden Age comics arrived at the tail end of 1995. This marks the first interruption of an unprecedented two year run of feverish demand, driven by the high end. Prices rarely get pushed up from the bottom, usually they are pulled up by the top. The bottom benefits by relative comparison. For example, if a Near Mint **Flash** #1 sells for $100,000, how can **All-American** #16 be worth only $60,000?" These are the type of questions that lead to collector anticipation and an urgency to purchase before prices get out of reach.

During the later part of 1995 we saw several major players at the high end pare their purchases. The reasons are not as obvious as one might believe. Two major collectors have focused their attention on Disney art and animation, two others have had reversals in their businesses, while several have added key books they were looking for, thus incurring a fair amount of debt in the process. They are now simply looking to pare this debt down before they begin once again. As we observed at the recent Christie's Auction, fresh Golden Age at the sub-two thousand dollar level still sells incredibly well and we should not see that change. What you might have begun to notice are more ad and catalogue offerings as dealers finally have the time and need to drive inventory.

Silver Age Comics

High grade Silver Age with outstanding page quality remains very hot. Numerous sales, particularly from pedigree collections, continue to set records. Demand and price both drop off dramatically with quality. Low and middle grades remain slow sellers and heavy discounting from the guide is common.

Original Art

This subject could take a full feature and I would reference my comprehensive article in the new **Overstreet Comic Book Price Update.** To summarize, demand remains very strong for choice, fresh, over-sized (double comic book size) Silver Age art. Collectors have become more choosy in their purchases so "average" values are rougher to determine. Kirby, Ditko, Infantino, Anderson, Frazetta, Foster, and Raymond are the consistent leaders.

Spotlights

Highlights of the Philip Weiss mail and phone auction of December 9th: Reed Crandell original cover art to **Military Comics** #15 estimated at $3,000-4,000 brought $5,500; a **New York World's Fair 1939** in VG sold at $5,000; **The Shadow** Vol. 1 #4, "The Red Menace" (covers trimmed) in otherwise solid Fine condition realized $300.

On Monday, December 11th, Christie's held their semi-annual Hollywood Poster Auction, celebrating 100 years of Cinema. The sale was very comprehensive, with posters from every genre including, a 1925 six-sheet of ***Phantom of the Opera*** which brought $57,500; a 1932 one-sheet of ***The Klondike Kid***, a Mickey Mouse short, also sold for $57,500; a 1936 one-sheet ***Flash Gordon "Chapter 1: The Planet Of Peril"*** estimated at $9,000-12,000 brought an astounding $32,200; and a rare three-sheet from the first ever live-action film called ***Superman*** estimated at $5,000-7,000 sold for $10,350.

Flesh & Blood #1

Brainstorm Comics

Vampires...gotta love them! Especially Brainstorm Comics' main character in **Flesh & Blood** #1, Delnor Blood. Of course, those of the opposite sex may say that his trusty sidekick, Jennifer (great name!), will be the show stealer. Jennifer and Delnor, a.k.a Flesh & Blood, have just paired up to fight an evil circle of vampires, the "Circle of Nine," led by a vampire by the name of Vlad and who are out to do terrible things to Delnor. What those terrible things may be, one can only guess. This comic, created by Franco Aureliani and Gary Brown, is, well...pretty damn cool! The art is great, especially the cover, which is done by Jim Balent. No need to worry about waiting for the next one to come out either, as they've included a wonderfully tasty preview of things to come in the back of this book. Oh, by the way, this one is intended for mature audiences only. But I really enjoyed this, and I can't wait to sink my teeth into the next one.

— Jennifer Unglesbee

Seekers into The Mystery #1 & 2

DC/Vertigo-

J. M. DeMatteis gets mystically autobiographical with this new Vertigo series. It's the story of Lucas Hart and, in his own words, "My pilgrimage. My ascent from personal hell...into universal mystery." One of the dangers of autobiographical comics, however, is that one person's personal hell often makes for a story that's like personal hell to read. This, fortunately, is *not* one of those stories. DeMatteis' character Hart, while not necessarily 100% likable, is easy to empathize with. The movement of Lucas' life is as interesting and painful as any story going on in comics now. His life is falling apart, he's lost his wife and kid, he's in dire financial straights, and then there's that nightmare demon threatening to kill him and the insane homeless man who keeps taking him flying without a plane. The art by Glenn Barr is every bit as real and surreal as DeMatteis' story. These first two issues make a helluva hook to catch new readers. Where it goes from here...well that must be where the "universal mystery" comes in.

— Benn Ray

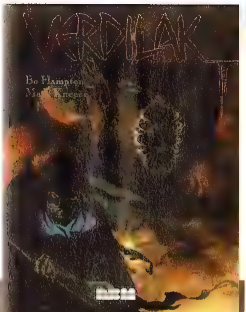
Batman #527

DC

Two-Face is back, and Kelley Jones has got him looking pretty ragged. Arkham will do that to you, I guess. Needless to say, The Bat's hot on Harvey's trail as the bifurcated one goes after a leftover evildoer from an old stash of files the former D.A. had hidden. Only now, justice for Harvey Dent is in the form of that nasty little coin. As usual, Jones' pencils are fantastic, and some great black and white inks by John Beatty in the flashback scenes add some real class to this issue. The real winner here, though, is Doug Moench's story, which includes a retelling of Two-Face's origin and some mighty fine actual detective work from the Dark Knight. It's good to see an awareness here of what really makes the Batman stories work. This book has been getting better and better lately; anyone who thinks the many Batman titles have become diluted in terms of quality should give this one a look.

— Christopher Woodward

FAN FAVES



Verdilak

NBM

It's science versus local legend in this new graphic novel written by Mark Kneece and painted by Bo Hampton. Vladimir Grandier has just inherited his father's land and is determined to set up a realm of logic in a land of superstition. But, during his travel to claim his inheritance, Vlad becomes snared in another family's blood curse. See, two people were turned into vampires by Ramash, a jealous disfigured Satan-spawn. As part of the curse, they can only feed on their own beloved family members (sort of like the Jacksons). Bo Hampton's painted art is every bit as haunting and beautiful as the femme fatale of the story, and Kneece's story plays out wonderfully, like one of those Saturday midnight horror movies that would only come on UHF channels in the 70's and 80's. And the 70's are cool now, right?

— Benn Ray

Dark Town #1

Mad Monkey Press

I'll get to the point of this review right away: this is the best comic book I've had the pleasure to read in the last year and unquestionably the best first book by a new comic publisher that I can remember. **Dark Town #1** is the debut book from Mad Monkey Press, written by Mad Monkey Publisher Kaja Blackley and illustrated by newcomer Vanessa Chong. The story takes place in two worlds: the real world we know and a place called Dark Town, lying between the realms of dreams and nightmares. A man named Jaques De Bergerac has sunk into a coma, and he has only 12 hours to find an escape from this terrifying land before his loving wife has no choice but to cut off his life support. Chong's art is stunning; her Picasso-esque portrayal of Dark Town utilizes a chalk pastel medium—very rare in today's age of exaggerated computer coloring—while the real world scenes are done in astounding detail with pencil crayons. The perfect-bound, high-quality book is not only a steal at $3.95, but an absolute must read, no matter what genre of comics you usually buy.

— Brady Darvin

Storm #1

Marvel Comics

Finally one of the coolest women in the Marvel Universe gets her own series. Storm, the most electrifying of the X-(ahem)Men, is troubled by her past, as she's been having recurrent flashbacks about killing a Gene Nation child. Writer Warren Ellis uses this as the set-up to kick off the mini-series. Besides the cool storyline, the cover pretty much rocks (if you hold it up to the light, it shines, see?). Terry Dodson draws Storm as a bad-ass chick you don't want to mess with. This series is a definite must-buy, especially for X-(ahem)Men fans.

— Cathy Disbrow

G.O.T.H. #1
Veretik
It's the Hulk with horns and no pants! Definitely not for the kids.
Jeff Dillon

Elementals: Ghost of a Chance #1
Comico

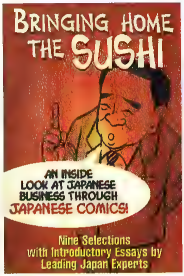
Comico's classic superhero series from the 80's has returned, and this special 64-page graphic novel is the perfect way to get to know the main characters. Vortex and Haunting finally decide to get married, until Haunting is called to Istanbul (not Constantinople) by the commander of Strikeforce America in order to take care of Bloody Mary. This nonbabe villain, who has the power to make people bleed to death just by willing it, has been stealing ancient Masonic artifacts, and the Freemasons, protectors of the artifacts, need Morningstar to stop her. As I'm not a big fan of computer coloring, I really enjoyed the fine watercolors here by Marcus David in this book, as well as the sight of Haunting and the stripper at Vortex's bachelor party in some pretty skimpy outfits. I will, unfortunately, have to give a "For adults only" label to this book, as the scenes with Vortex bedding Astarte the stripper are definitely not appropriate for young fans.

— Brady Darvin

Starman
#12 - 16
"Sins of the Child"
DC

Okay, okay. It seems like not a month goes by that we don't praise this series. But when you're good, you're good, and **Starman** only gets better. A sequel to the "Sins of the Father" storyline that ran in the first several issues, "Sins of the Child" focuses on Nash and her obsession with Jack Knight, as well as others who in times past had wronged her father, the original Mist. Reading almost like a Quentin Tarantino movie, the story spans a single day in which Nash and cohorts bring the city of Opal to its knees. And though Tony Harris's and Wade Von Grawbadger's art is incredible and James Robinson's story reads wonderfully (as usual), there are little things like having Chris Sprouse, Stuart Immonen, Gary Erskine and a host of others draw issue #14, detailing the O'Dares and the citizens of Opal reacting to the crisis, or having the characters themselves going on about their favorite movies while taking care of business that also make this a book worth reading. These kinds of things are also what makes the book cool. Think about it.

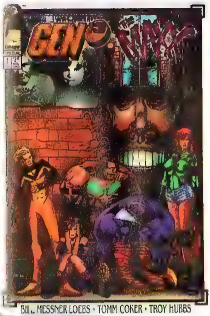
— Scott Braden


BRINGING HOME THE SUSHI
AN INSIDE LOOK AT JAPANESE BUSINESS THROUGH JAPANESE COMICS!
Nine Selections with Introductory Essays by Leading Japan Experts

Bringing Home the Sushi
Mangajin, Inc.

Ever sat around the house asking yourself, "Why can't I get a good grasp of Japanese Culture?" Well, take heart little grasshopper, as Mangajin Publishing has found the great cultural common denominator that allows us all to speak a universal language—COMICS! By reprinting some of Japan's favorite manga comics with English dialogue, the reader gains an insight to the culture, lifestyle, and humor of the Japanese. Not only does each chapter contain a comic, but also a very detailed introduction that allows the reader to fully comprehend the different characters and how their role in society places them in the story. If you deal with Japanese culture and would like some insight, or even if you're simply baffled by a people who still like Godzilla movies, pick it up—it's a great read!

— John D. McGonigle



Gen13•Maxx

Image

Okay, I really like those wacky kids from **Gen13** but I never really got into **The Maxx**; I just didn't get it. So when the **Gen13•Maxx** one shot came out, I thought "What the hell, lets give it a shot." And I haven't been this surprised since Bill Sienkiewicz started on **The New Mutants** (you remember the New Mutants don'tcha? ...Hey—wake up! They're X-Force now!). The big surprise is that kids look like kids, the Gen13ers look like teenagers, and the Maxx looks like..?..the Maxx. Tomm Coker is the artistic find of the year, with a syle combining the likes of Adam Hughes and the aforementioned Mr. Sienkiewicz. A bizarre mix you say? Try it, you WILL like it. Writer Bill Messner-Loebs concocts a truly weird story. Taking place inside and out of a dream, you just don't know what direction you're going in half the time—and that's the fun of it. With lifesize plastic toy trains and giant monkeys, you might think you're reading a Vertigo book. Uh-Oh...Image may have something here. We can only hope.

— Jeff Dillon

Black Canary•Oracle - Birds of Prey #1

DC

Forget Shi or Razor or any of the current crop of bad-girls—the original bad-girl is back, and Black Canary is tougher than ever. Thanks to a call from Oracle, Black Canary returns to action for this 54 page story. Unlike most all of the current hot female action books, this one has an absorbing story to go along with the beautiful art work. Chuck Dixon doesn't disappoint with fast pacing and intelligent plotting, while the team of Gary Frank, John Dell, and Sheri Van Valkenburgh do absolutely *stunning* work here—Black Canary has never looked better. Oracle (Barbara Gordon) hires the down-on-her-luck Canary to keep an eye on a charitable businessman who's suffered from a rash of terrorist attacks. Things get dicey when Canary has to take on Lynx (seen of late battling Batman), as the mystery of who's actually behind the scheme pulls the story along until the last few pages. But by that time you're wishing it wouldn't ever end. Let's hope DC gives Dixon and crew another issue soon, maybe even (pleeeese) a regular series.

— Christopher Woodward

Days of Darkness

Caliber Comics

Wayne Vansant's Apple Comics miniseries has now been collected by Caliber in trade paperback form. **Days of Darkness** is the story of one extended family in the early days of World War II. The Cahills are from the Big Bend area of southwest Texas, but members of the family are spread all over the world, many of them in different branches of the military. Each of them gets a moment in the spotlight, as Vansant's story illustrates the important steps of the war by placing the characters into the conflict. Enthusiasts who remember his work on **The 'Nam** (before the Punisher arrived and the title began its long, slow death) or Dark Horse's **Medal of Honor** or **Two-Fisted Combat** won't be disappointed by his story or illustration. This is another one to suggest to the don't-normally-read-comics crowd.

— J.C. Vaughn

Brinke of Destruction #1 of 3

Collectors Special with Audio Tape

High-Top Productions and Brinke Stevens

A tape and a comic all in one package — it doesn't get any better than this, let me tell you. **Brinke of Destruction** (the tape and the book) features lots of explosions, fighting women, and (how 90's!) concern for the environment. The comic features a cover by Boris Vallejo and space-faring villains that are dead ringers for Locutus of Borg. The tape is a blast. It's like those Shakespeare audio recordings you'd have to listen to in eighth grade English class—rife with gongs, loads of echoing voices, and plenty of screaming. I've listened to the tape so many times I can quote it ("That big purple glow is a good thing, right?"), but I still have no idea what it has to do with the book. And one of those voices sounds a lot like my last girlfriend..."I'd like to stay and play, but I've got a planet to decimate." Yeah sure, that's what they all say.

— Justin Dauterman

Green Lantern #71
DC

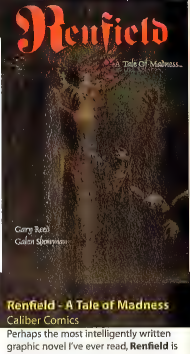
So, ya wanna be a better superhero? What should you do? Do what our young Green Lantern does. Take a trip to visit the very best, see what they have to say, take lots of notes, and study hard. Your first lesson... Don't bother Batman. **Green Lantern** #71 begins "Hero Quest," a three part storyline that sends Kyle Rayner on a search for the true meaning of being a hero. After being blown off by ol' Bats, the Emerald Crusader (it's official, Bob said so! Hah!) is found by Sentinel, the original Green Lantern, Alan Scott. Just returned from his adventures in the **Underworld Unleashed Hell's Abyss**, Sentinel is a man with a mission: to teach Kyle that sometimes you have to be cold and hard to do your job. Writer Ron Marz has a firm grasp on the young Green Lantern, as he wrestles with everyday concerns, the chaotic life of a superhero, and a fragile relationship with Darkstar, Donna Troy. The art by Paul Pelletier and Romeo Tanghal is smooth and able to capture the atmosphere of Gotham City and Sentinel as well as the power of Green Lantern. All this for a $1.75.

— Jeff Dillon

WildC.A.T.S #25
Image

Whadda' ya mean Alan Moore wrote a good story for Image? Not that his previous efforts weren't any good, they just weren't good Alan Moore stories. Well, now he's gone and done it with **WildC.A.T.S** #25. A introspective look at both teams as they cope with their curent situations. "On Earth..." deals with the aftermath of the earthbound teams' last adventure and its ramifications with Stormwatch and the rest of he superhero community.
The story is told from Mr. Majestic's point of view, that of a 3000 year old alien demi-god stuck on Earth. "...As It Is In Heaven" tells the tale of the more familar team as they deal with life on the planet Khera. Those born on Earth of mixed heritage, with an emphasis on Voodoo, struggle with the realizations that their friends have changed and that their positions on this world are less than ideal, all of it ending in a bloodly conflict with former teammate and mentor, Zealot. The two stories are split into two artistic teams, with "On Earth..." by Dave Johnson, Kevin Nowlan and John Nyberg, and "...As It Is In Heaven" by Travis Charest and Troy Hubbs. All this great art wrapped in a bright and shiney cover for $4.95! Run, go get it now.

— Jeff Dillon



Renfield - A Tale of Madness
Caliber Comics

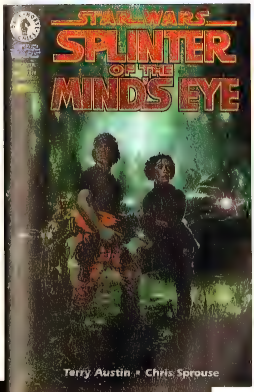
Perhaps the most intelligently written graphic novel I've ever read, **Renfield** is not only great comics, it's great fiction. Rather than a revision, the story is an expansion of the familiar story in Bram Stoker's best-known novel, **Dracula.** Not surprisingly, it centers on the vampire lord's servant, Renfield. The graphic novel's take fits well with the novel, both in spirit and chronology. It's a driven, moody exploration into Renfield's desperate desire to serve his master, filled with scenes implied in—but not elaborated on—in Stoker's book. Writer Gary Reed and illustrator Galen Showman have crafted a compelling story here, and you'd do well to check it out. The next time someone says, "You're still reading comics?" you can just throw them a copy of Renfield and say, "Read this, and shut the @#%* up!"

— J.C. Vaughn

Shadow State #1
Broadway Comics

When you open **Shadow State**, it's set up so that you're looking at Visage Comics' "Blood.S.C.R.E.A.M.," Broadway's comic-within-a-comic take on Image. In fact, the overall story is called "Image Isn't Everything." The main feature, the tale of a man who's reading the Visage comic (and who later becomes an Image-esque kind of super-powered being), is "Till Death Do Us Part." The Image parody is funny, but the rest of the first story is actually filled with killer art by Stefano Gaudiano. The colors are fantastic there as well as on the second feature, a short but eventful adventure for Fatale.

— J.C. Vaughn



Star Wars: Splinter of The Mind's Eye #1
Dark Horse

The Star Wars comics have been a hit or miss proposition for me. The ones I've liked, I liked a lot (such as **Dark Empire** and **The Sith War**). The others... well, I haven't hated them or anything, but some of them have been pretty dull. I desperately wanted **Splinter of the Mind's Eye** to be one of the good ones. I read the novel when it first came out (after the first *Star Wars* film), and I had remained a big fan. In this case, I am pleased to report that Dark Horse has got another great one. Terry Austin (writer/inker) and Chris Sprouse (penciller) have combined their talents and produced an entertaining adaptation of the first non-film *Star Wars* story. Put this one on your list!

—J.C. Vaughn

Are They Still Good?

A brief survey of titles we've recently reviewed

Acme Novelty Library • Fantagraphics
Yes! Acme, the name you can trust.

Astro City • Image
Yes! A consistant winner in the quest for quality!

Captain America • Marvel
Yes! Get it while you can.

Dark Horse Presents • Dark Horse
Yes! Paul Pope is reason enough to buy this book.

Hate • Fantagraphics
Yes! They paid Benn Ray off to say that, though.

The Power of Shazam! • DC
Yes! Fawcett City fun for all ages.

Powers That Be • Broadway
Yes! Star Seed continues

Preacher • DC/Vertigo
Yes! Leaving you hanging every issue... so to speak.

Sensational Spider-Man • Marvel
Yes! Dan Jurgens' new Spider book is still good.

Strangers in Paradise • Abstract Studios
Yes! Cliffhanger after cliffhanger, but all very good.

Witchblade • Image
Yes! Michael Turner's art should be framed!

Wonder Woman • DC
Yes (and thank goodness)! After a one-issue stumble, it's back on the good list.

FAN FLASHBACK

Firearm #12 - #18
Malibu (Ultraverse)
Cover Dates: August 94 - Mar 1995
Writer: James Robinson
Artists: Ben Raab, Kieron Dwyer, Steve Carruthers, O'Connell, Mike Edsey, Arnie Jorgensen, & Keith Conroy
Current Guide Price: Nos. #2-17 - $2.00, No.18 - $2.50

Before James Robinson was hard at work on his critically-acclaimed, totally cool **Starman** comic for DC, he was busy scripting his critically-acclaimed, totally cool **Firearm** comic for the pre-Marvel acquisition Malibu Ultraverse. And though the entire short-lived series is well worth the money, the five part "Rafferty Saga" storyline (which ended up closing the series) certainly has the makings of a comic book classic. Alec Swan (Firearm), private investigator/ex-secret agent for the British government, and all around tough guy, is hired by a wealthy Philadelphia businessman whose son was recently killed by the unknown "ultra-killer." Hired to confront the killer, Swan takes the case only to find out that the assailant is a man named Rafferty, a murderer with a real bad mean streak as well as a deep-rooted hatred of ultras and anyone associated with them. A cross-country chase ensues, with Rafferty and Swan fighting to the death in the fiery regions of a San Diego cathedral, Xerox in an Elvis impersonator, a Las Vegas showgirl with wings, and one miracle child. Now that's a whole lotta fun! It's worth the price of admission, folks. We mean it.

The Jam Super Cool Color-Injected Turbo Adventure From Hell
Comico
Cover Date: May 1988
Writer & Artist: Bernie Mireault
Current Guide Price: $2.50

The Jam #1 - 6
Slave Labor/TundraDark Horse/Caliber
Cover Dates: Nov 1989 - Present
Writer & Artist: Bernie Mireault
Current Guide Price: Nos. 1-3 - $2.00, Nos. 4-5 - $2.50, Nos. 6-10 - $3.00

Someone around the offices said it perfectly when they described **The Jam** as "**Madman** before there was a **Madman**." Gordon Kirby (Gordie to his friends), just happens to be one helluva nice guy. So what's he can't hold a job if he tried and he mooches off his girlfriend. At least he's polite to strangers, and when trouble comes a callin', he becomes a superhero. Yup, he springs into action with his homemade suit and dog sidekick Harvey, and tracks down the most nefarious elements of our society in a fun, almost Zen-like way. From Gordie battling himself on whether or not to be a superhero or just trying to make the rent this month, creator Bernie Mireault brings the reader in and doesn't let them go. Tundra (R.I.P.) did a killer color reprint of #1-5. And since **The Jam** has just found a new home with Caliber, you'll be able to keep up with the fun throughout the year. Search this one out — you won't be disappointed.

"Ah, remember when comics was a dime!"

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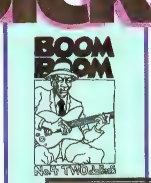
by Nick Wyche

nick's picks

MAXIMUM IMPACT FROM MINI-COMICS



Yummy Fur, Dirty Plotte, Optic Nerve, Too Much Coffee Man

What do all of these comics have in common other than being uncommonly good? They all started as mini-comics. What are mini-comics? Well most people familiar only with the mainstream of comics would call them ashcans: small digests (anywhere from 1/4 to 3/4 the height and width of a regular comic) printed on copy machines and hand stapled by the people who create them. Back in the early 1980's (maybe even the late 70's) the mini-comic form went through a boom period where there were literally hundreds of them coming out and being distributed through various mail order magazines or directly from their creators. This group of creators, dubbed the "New Wave Comix Movement," were producing their material as a reaction to what they say on the newsstands. These creators had been weaned on the underground comix movement and were looking for a way to keep that spirit alive. This boom yielded such artists as Matt Feazell, Wayno, J.R. Williams, Chester Brown, and many others.

After a few years, the mini boom seemed to die down, but the flame refused to go out. There will always be, after all, artists who are not comfortable with the status quo and will want to operate outside of it. These days it seems to be young people who see nothing of interest to them in the current comic market and want to create their own work in their own way, maintaining absolute control over it. The mini-comic format allows for exactly that. The relatively cheap cost of going down to your local Kinko's and running off a few hundred copies of your comic allows the creator to control printing, color, format, everything they could want. Today's mini-comic is a full expression of it's creator, the design and format of the book are as expressive as the stories on the inside.

Now for the meat...here are some of the recent minis I've come across that are pretty cool (see the bottom of the column for addresses to send off for 'em):

PUPPY TOSS

Puppy Toss is not a mini itself, it is a collective of artists from the Bay Area doing their own books. I guess the flagship title of **Puppy Toss** would be its anthology book **Skim Lizard**. Like any anthology, this book has its hits and misses, but it's an interesting collection of creators. Other titles include Dylan Williams, and Gabby Gamboa's **Jambalaya**. The first issue of this title has the first chapters of Dylan's bio of Hank Williams Sr. and a piece by Gabby relating the new Prop. 187 in California to an anti-immigration movement in the state back during the depression. Another wonderful book from this group is **Spin=O** by Jenna Reed, Lucien Pond, and Swan. It's a neat little slice-of-life oriented book focusing on a unique group of characters. And finally, **Forbidden Grampers**, a very cool review/interview zine that features mini-comics and their creators.

TERRIFYING STEAMBOAT TALES

As odd as the title of this mini sounds, the interior is just as strange. Creator Matt Madden seems to enjoy crafting bizarre, dream-like stories that leave the reader a little unsettled. This strange material coupled with his excellent draftsmanship and storytelling makes for a wonderful read.

BOOM BOOM

This book is technically no longer a mini,as it's published full-sized by Aeon, but David Lasky started this series as a mini-comic. Lasky had a four-issue run that should be hunted down by anyone who enjoys good work in a comic. Issue #2 of the mini was done as a birthday gift to Lasky's father, and it recounts a number of stories told about him by relatives. All the stories are illustrated in a number of styles by David. Issue #3 tells the story of all the individuals involved in James Joyce's publishing of his masterpiece, **Ulysses**. It's the companion piece to Laskey's micro-comic 8 page adaptation of Joyce's novel, and it's a mind blowing experience. Finally, #4 is a flip book with a blue cover that focuses on the blues. One side is a small story of Pablo Picasso during his "Blue Period." The other side has a biography of the "King of the Blues" John Lee Hooker and a small reminiscence of an art professor. It's incredible must-have work.

If you're interested in receiving one of these comics, drop a line to some of these creators and ask for a catalog of their work.

Puppy Toss
P.O. Box 9849 SL2
Berkeley, CA 94709

Matt Madden
Terrifying Steamboat Tales
P.O. Box 49267
Austin, TX 78765

David Lasky
Boom Boom
Box 181 4505 University Way
Seattle, WA 48105

Overstreet's FAN

FORECAST

We're gonna go out on a limb with our choices this month. There are a lot of "hot" artists out there, and we all know that when an artist takes off, so does the book, usually. The following are books done by a couple of very talented artists. They may not necessarily be "hot," but they are definitely worth checking out!

Batman #515 (non-enhanced)
Batman #517 (black embossed cover)

These were the first Bat-books drawn on a monthly basis by artist Kelley Jones. Jones was no stranger to the Bat, having worked on numerous covers, as well as a couple of prestige-format hardcovers. The artwork of Mr. Jones has brought back the cool, spooky look of the Dark Knight. Fans of his art have given **Batman** a much-deserved second look, while fans of the Batman dig this whole "spooky," noir-ish incarnation. Plus, you can pick up the nifty all black embossed cover. It's the shiny, sandy coating to what waits inside.

The Incredible Hulk #403

The Hulk is no stranger to "hot" artists. It doesn't get much hotter than Todd McFarlane or Dale Keown, who each made their mark on the Hulk, but a lot of very talented artists have been overshadowed by the "big two." Gary Frank, for instance, made his pencilling debut in this issue. His recent work on the excellent **Black Canary/Oracle** one-shot has brought him back in the spotlight a bit. Though he only lasted a short time with the Hulk, his art is very memorable. His pencils are crisp and his characters are très believable. He draws really good-looking women as well, and that never hurts in this biz. Plus it's the Hulk and it's got Peter David—ya really can't lose!

OVERSTREET'S FAN 15

In case you missed it, last month's **FAN** Fifteen letterboxed gimmick finally worked. So we're really pushing our luck this time. Here are this month's fifteen hottest books in glorious 70mm terror-vision. It looks real because it *is* real!

Shi #1
As the saying goes, "Be nice to the people you meet on the way up, cuz' you're gonna see em' again on the way down."

Lady Death II #4
(Lady Demon variant)
You know what we need around here? Some more variants. They seem to be popular with the kids....

Lady Death #1
You thought she was hot in '95; just wait 'ti you see what's gonna happen this year!

Lady Death II #1
You know, if she were real, it would be very difficult to maintain eye contact.

X-Files #1
Trust No One. But please buy our comic book, our merchandise, and watch our T.V. show.

Shi #5 (Silvestri Variant)
One of the first variant covers to rear it's head and kick the comic buying public square in the ass!

7 Gen 13 #1 (variants)
The prices keep going up. Undoubtedly one of the coolest variants of last year how will it fare in '96?

8 Gen 13 #2 (mini-series)
A shiny new quarter for anyone that can tell us what "Gen 13" stands for.

9 Gen 13 #1 (mini-series)
The Gen kids in their first mini-series. Whatta book!

10 Preacher #1
Remember that scene in Pee Wee's Big Adventure where he says that he remembers the Alamo? It's kinda like that.

11 Ash #1
Holding firm at #11, Ash is just happy to be here and watch the others come and go.

12 Starman #1
Pickin' up steam as new readers were introduced to this excellent series by the recent trade paperback.

13 Poison Elves #1
Good clean elf-fun!

14 Dawn #1
Before the term "bad girl" even existed, Dawn existed. This full-color, bi-monthly debut has kicked the Dawn craze back into high gear.

15 X-Men #25
This book bumped off X-Man #1, and with good reason. A little known character by the name of Wolverine, loses his adamantium. As Wolvie approaches issue #100, will he get it back? It all started here

elementals

THICKER THAN WATER

INTRODUCING

Lady BATHORY

THIS IS *DONALD RIDGEWAY*, OR WHAT'S LEFT OF HIM. IF YOU WERE TO ASK HIM, (ASSUMING HE COULD STILL TALK) HE'D TELL YOU HE WAS A NORMAL GUY WITH A WIFE AND THREE KIDS, A HOUSE, EVERYDAY THINGS YOU'D PROBABLY CONSIDER *BORING*, BUT THE STUFF THAT MAKES HIS LIFE MORE THAN WORTH *LIVING*.

HE WOULDN'T MENTION THAT HE HAD *DIED*, OR WAS *RESURRECTED* WITH THE POWER OF THE *EARTH ELEMENTAL*. HE WOULDN'T TELL YOU HE WAS *MONOLITH*.

BUT HE *IS*. HE'S JUST NOT *COMFORTABLE* BEING THAT. HE LIKES TO THINK OF HIMSELF AS *NORMAL*. HE *WISHES* HE REALLY *WAS*.

BUT *NORMALCY* FOR DONALD IS JUST A *FACADE*, ONE THAT IS EASILY *MELTED* AWAY.

JUST LIKE HIS *SKIN*.

WITH AN *ASSASSIN'S TOUCH*, DONALD HAS BEEN *INFECTED* WITH A POWERFUL *HEMATOPHAGOUS TOXIN* WHICH IS *EATING* HIM ALIVE.

IN *24 SECONDS*, HE'LL BE *DEAD*.

MY GOD! *DONALD*-- LISTEN TO ME!

YOU'VE GOT TO CHANGE INTO *MONOLITH!*

20 SECONDS

BATHORY, YOU WITCH! WHY ARE YOU *DOING* THIS?

WHY *ELEMENTAL*? BECAUSE IT'S MY *JOB*...

AND TO AVENGE *LORD OBLIVION*.

16 SECONDS

IT'S DIFFICULT TO KNOW IF DONALD CAN HEAR SOMETHING BESEECHING HIM TO SAVE HIMSELF. SAVE HIMSELF FROM WHAT? FROM HIMSELF? FROM THE STUFF

9 SECONDS

OR MAKE HIM THINK OF THE SOLUTION TO HIS DILEMMA.

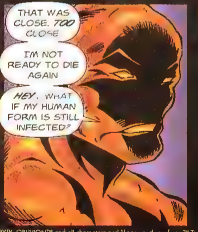
3 SECONDS

KA-

ZAZT

DON'T MISS
PRIMER
FOR MORE OF THE DYSONIC
BATHORY
AND READ THE NEWEST
ELEMENTALS
BOTH ON SALE NOW!
FAN COMICO COMICS

BRIAN AZZARELLO — STORY
JIM CALLAHAN — ART
PATRICK WILLIAMS — COLOR ART
JOSEPH ALLEN — LETTERS



YOU CHANGE BACK, YOU MAY DIE.
YOU'D BETTER GET USED TO THE FACT YOU'RE MONOLITH NOW.
AND MAYBE FOREVER.
MERELY THE BEGINNING OF THE END!

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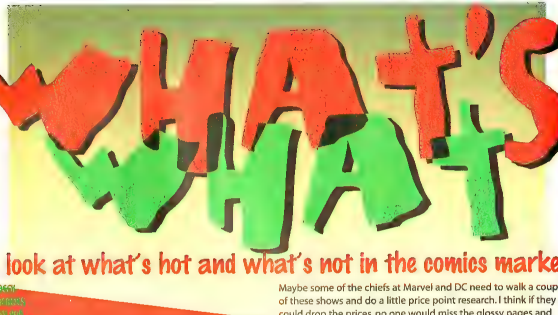

a look at what's hot and what's not in the comics market

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The market continues to slog along as slow as ever. Things are at an all time low as we now begin to feel all the predicted results of the overpriced product glut. Annual consumer numbers are at a fifteen-year low. This is supported by Marvel circulation numbers. Direct mail subscriptions are at an all time high, and this translates to no buyers in stores or at cons. If you are supporting yourself selling books in this environment, it truly is an accomplishment. Me? I had to go back to work.

Much of this customer reluctance is from price guide annual anticipation. What will be hot, where will the big price jumps be? Naturally these are the Golden Age collectors that are waiting, as Silver Age people have their monthly updates. Many are feeling uneasy about paying multiples of guide based solely on a dealer's recommendation. I have seen some renewed interest in Silver, though, as not everybody has the patience or pockets to collect Gold. Expect big logo **Action** and **Adventures** to jump 30-40%, as well as **Batmans** and **Detectives**. Strong demand will also drive up **Captain America**, **Human Torch** and **Marvel Mystery**s.

The demand for high-grade books, however, shows no sign of waning. More and more collectors are willing to wait and PAY for that special book "ingrade". The price ceiling for these books keeps rising. Recent sales include several **Giant-Size X-Men** #1's in NM at $475 each. I also sold a screaming NM/M **Fantastic Four** #48 for $1,200. With high-grade keys, you can toss that guide away.

More and more fans are interested in restored books. This is a facet of collecting whose time has come. Restoration is widely accepted in other collecting fields, and I foresee it gaining popularity in comics as well. Recent sale: **Amazing Fantasy** #15 Minor restoration (trim & color touch) apparent F $2,850.

Recent comic conventions have seen a marked decline in attendance. Many are no longer profitable for dealers in rear collectibles. If you've got Gold and Silver, don't expect to see the customers you remember in the numbers you recall. Many have taken up with mail-order because of the ease of purchase, better selection and elimination of disappointment when you can't find books you want at shows. Also, I think that they are disgusted by many of the current books' fans and the trends they foster. Many old-time collectors glare with disgust when they see hot Image or "bad girl" books. They are repulsed by the lack of nostalgia that many new book collectors seem to embody.

The dealers that seem to be raking it in are the discounters. Where do they get these $3.95 books that they can sell for $1? Maybe some of the chiefs at Marvel and DC need to walk a couple of these shows and do a little price point research. I think if they could drop the prices, no one would miss the glossy pages and yardstick covers. These discounters help no one—they really kill the perceived value of comics, and they obviously aren't making the people they bought the books from rich either. I can't believe that there are that many hurting retailers willing to sell to these folks.

Con costs are on the rise too, both on the dealer contract and at the gate. Many fans are attending only for giveaways and autographs. Less and less are buying books. Promoters need to remember that dealers are the prime source of their income and will not return when the fans don't spend. The huge amount of product has led dealers to the impossible situation of having to specialize because you can't stock (or even bring) everything.

Marvel is driving Toy Biz and the toy market perilously close to glut. Have they learned nothing? Recently they had to dump many titles due to sagging sales. Now they are pumping out as many as four new action figure assortments per month. One assortment a month is plenty. Last year, Toys R Us had to blow out much of their Christmas leftover **X-Men**, and I expect more this year. This leads to smaller initial orders on new assortments and non existent reorders. They really owe it to themselves (their customers and shareholders) to space shipments in order to encourage sell-through.

An interesting observation about the new **Superman** line: **Supes** in the regular costume is the only one selling. Watch for this to be the unexpected sought-after figure from this line. This same may be true of the **Ghost Rider** line and any other new lines with weak supporting casts. Listen-up toy makers! We want our heroes as they appear in the books, not with weird costumes and inappropriate accessories.

As another year closes, I would like to extend warm wishes to all of you out there, that your success and health will continue in 1996. It is possible, with the market and economic outlook for 1996 less than stellar, that money may return to collectibles as safe, profitable havens for investment dollars. We can dream.

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Just this morning, I awoke to the nightmarish vision of a wire spinner rack that was capped by a brightly colored tin sign. Emblazoned with bold red letters, the sign read, Hey kids! Come

ran the shrinking readership! Tumbling stock prices! Directionless editorial staffs! Whole families of redundant titles! Soaring paper costs! Comics!

Oddly enough, the only things that I could see on the spinner rack were action figures.

MARVEL

Both the **Sabretooth** one-shot and the first issue of the **Storm** miniseries sold very well here. Who would've or could've guessed that customers would buy well-written and drawn X-titles that weren't part of some overly hyped, convoluted, twenty-issue storyline?

At this point, you may be a bit tired of hearing how great **Captain America** is right now. Maybe you're bored with the praises being heaped upon Mark Waid and Ron Garney for their current treatment of the character. It just might not matter to you that the quality of this book has led to its sales quadrupling (an outstanding, miraculous feat in today's market).

Perhaps you've already heard that Rob Liefeld will be taking over **Captain America** and **The Avengers.** Funny, but most people didn't seem to mind the latest **Avengers** storyline featuring that current fan-favorite, Mike Deodato. However, quite a few people do mind the thought of turning **Captain America** into a woman who carries a big red, white, and blue adamantium panty shield.

Would somebody please grab whatever Dixie cup is on the other end of the Marvel offices string and instruct them about the medical values of lithium?

On a more well-received note, Jim Lee will be taking over **The Fantastic Four** and **Iron Man.** Some people particularly like entertaining the notion of Mr. Lee having Alan Moore assist him with one or both of these projects.

It does seem to be the perfect time for **Iron Man** to get a new creative team, now that Tony Stark has died and been replaced by his 19 year-old self during the Crossing/Timeslide storyline. Poor Tony. You see, apparently his alcoholism, poor sales, and womanizing were all Kang the Conqueror's fault.

Perhaps Kang is also behind those plummeting **Spider-Man** sales, pogs, and that damn noise that kids call music these days.

DC/MARVEL

The first issue of the big crossover has come and gone. Sure it sold well — how could it not? Fans everywhere have dreamed about this crossover for years. I, for one, have been waiting twenty years to see the titanic Marvel Vs. DC contest drawn by … Claudio Castellini?

One wonders just how incriminating the photos Mr. Castellini has must be.

CROSSOVERS

It's possible that the current crossover frenzy is responsible for **Green Lantern/Silver Surfer** selling so much better than we expected. Then again, maybe I just underordered it because I was daydreaming about the quaint summer cottage that I plan to build out of leftover copies of **Darkseid/Galactus.**

The **Batman** titles have picked up a tiny bit, but we've seen a small drop in **Azrael, Catwoman,** and **Robin** numbers. The upcoming "Contagion" crossover may reverse this particular trend, although the storyline might be more appropriately titled, "Crisis in the Sales Zone."

The release of the **Starman** trade paperback has boosted sales of the current issues. We expect the same type of reaction to follow the release of the **Preacher** TPB.

IMAGE/MISC

As you probably already know, this company is known for its licensed products as well as the quality of its books. **G.I. Joe #1** arrived and managed to fulfill one of those criteria. Perhaps people were disappointed by the Image book that lurked beneath the Frank Miller cover. Maybe **G.I. Joe** is simply destined to be the poorly executed police action of war comics. We can only assume that, were the armed services really like this, we'd all be speaking German right now.

Sin City: Silent Night sold pretty well and managed to get people even more excited about **That Yellow Bastard.** Some people apparently felt somehow cheated because it only took two minutes to read the book. Hey kids, two words: Silent Night. The slow learners in the back might want to work it out on paper.

IMAGE

I'm sure that some Image fans were overjoyed to hear that both Jim Lee and Rob Liefeld are actually planning to add the aforementioned Marvel titles to their oh-so-prolific output. All sarcasm aside, people really did enjoy Mr. Lee's return to penciling on **Gen^{13}.** That's not to say that Rob isn't toiling in the trenches. He must spend oodles and oodles of time issuing memos to all those people working on his many titles.

Spawn sales seem to be dropping, but the title is still one of our best sellers. Greg Capullo must feel good because he draws such a popular book. People tell me the inker shows some promise.

The most interesting sales story for Image at the moment is **Witchblade.** The first issue sold out instantly and is currently a fast seller at $4.

Again, we highly recommend visiting **Astro City,** as there is a vast wealth of wonderful sights to see.

LOWS

The highlight here was **Jason vs. Leatherface**; Nancy Collins' writing made this potential dud into a real treat. The first issue sold out even though fans weren't asked to vote on the outcome. However, it is a shame that we won't get to see an amalgamated **Jasonface #1.**

INDEPENDENTS

This month, we've got a few recommendations: If you like **Minimum Wage**, the très hip book by Bob Fingerman, you'd like **Why I Hate Saturn**, Kyle Baker's spectacularly funny graphic novel. If you liked **Barefoot Gen**, the epic tale of how one boy survived the atomic bombing of Hiroshima, you'd like **Adolf,** the graphic novel from Viz that tells the tale of three different people of the same name who lived through WWII. If you like lemons and capers, you might like the veal picatta. If you like **Shi**, you might want to seek out either **Kabuki** or **Sun Tzo's The Art of War**. If you like **Tug and Buster**, you owe it to yourself to find a copy of **Gregory**. If you enjoy unique stories that really don't seem to be too similar to anything else, you should take a look at the ever-popular **Stray Bullets** and **Strangers in Paradise.** If you really enjoy a fine Cabernet Sauvignon, you'll enjoy **Bacchus.** If you enjoy the smell of grass on a warm summer day, a cool glass of lemonade, and the sound of a far away neighbor's stereo sifting through the hazy air, you'll like **Silly Daddy.** Finally, if you enjoy **Milk and Cheese,** we'll let you live and you can be our friend.

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All right! A brand new report for a brand new year! If this report seems to cover less publishers than usual, it's because there were less titles to comment on this time. Without further ado, let's get to the meat of the market....

COMICO

It has been quite some time since Comico has appeared in a Lee's Comics report, and I'm happy to see them back. Before I comment on their products, please bear in mind that it is hard to decide what to order when the solicitation is over six months off. The first two issues of **Elementals** sold out, which tells me there is still a lot of interest in this title. I ordered 30 copies of issue #1 and 20 copies of issue #2. Also, I ordered 25 copies of **Elementals: Ghost of a Chance** and sold 18. This surprised me, as its author, Bill Willingham, is the original creator of Elementals. Maybe the hefty cover price of $5.95 and the fact that the consumers are fed up

with six dollar comic books made the difference for this one. Nevertheless, I am happy to be carrying this title in our stores.

DARK HORSE

Let's start with the new G.I. Joe title. I ordered 33 copies and sold 22. The Miller cover art and the gimmick of red, white and blue alternate covers are what sold this issue. The inside art was acceptable, but it looked too much like Marvel's old title to convince customers that this title will be different. The latest *Star Wars* title, **Splinter of the Mind's Eye**, adapted from Alan Dean Foster's novel, sold as well as expected. I ordered 70 copies and sold 40. *Star Wars* titles, though, have a better **shelf** life than most titles, since *Star Wars* fans do not necessarily come in on a weekly basis. Finally, **You're Under Arrest** came out. I admit that I am somewhat ignorant of Manga titles, but I've found that they're worth carrying in goodly sums. I ordered 40 copies and sold 20. Though that does not appear to be wonderful sales, Manga titles follow the same rule as *Star Wars*. Manga fans do not make a point of coming in on a weekly basis, so orders need to reflect this trend. Keep it up Dark Horse! I appreciate the diversity even if I don't always sell through.

DC

The Eaters finally came out. This title was scheduled for August release, but didn't actually come out until early December. My order was 55 copies. We ended up selling 25 copies. DC, this message is not just for you, but I cannot sell comics that are not released when solicited! Despite good art and story, I was still not able to sell the book with my recommendations. The only other title that I wish to comment on is **Firebrand** #1. The cover reminded me of an Image title, but I decided to look inside anyway. Sal Velluto's art looked great! I ordered 25 copies and sold 13. I think that new super-hero titles have to be quite exceptional to pick up readers, the art simply is not enough. The market needs fresh ideas, not another rehash.

ETC.

I ordered 6 copies of **Apathy Cat** #1 and sold three. The sales here, though, are not as important as the content. This title has a humorous slant to it, and the art is light and friendly. Give it a try if you're looking for a fun title.

FANTAGRAPHICS

Sage #1 came out. I ordered 6 copies and sold 5. Here at Lee's Comics, we're always trying out new titles, and this one paid off. While the subject matter did not seem to be all that different, the black and white format with Tom Simonton's art sold this book. Try it!

FANTASY KNIGHT

Have any of you ever read either **Tintin** or **Asterix** stories? At Lee's Comics, they are required reading. Well, there is a new kid on the block who I feel is worthy of comparison to the aforementioned titles. Fantasy Flight Publishing has produced three graphic novels of considerable merit: **Lucky Luke**, **Johan & Peewit** and **Spirou & Fantasio**. These stories are perfect for the whole family or just the comics reader that is tired of the same old format. At Lee's Comics, **Lucky Luke** was the hot graphic novel, selling out of five copies in one week. Since we sold out of **Lucky Luke**, I decided to read **Johan & Peewit**, and it was also great. Not only was it as good as any **Tintin** story, but it was new material (I have read each of the **Tintin**'s many times). I plan on increasing my orders from 3 copies to 6 so that I don't run out so quickly.

IMAGE

I was very skeptical about **Gen[13]/Maxx** #1. Here at Lee's, we have 80 subscribers for **Gen[13]**, but there was no way to question all our subscribers about whether or not they would like this title. The rule is to assume. So I ordered 120 copies on that assumption, and it worked. We sold 100 copies in the first week and a half. I would have ordered more if either Campbell or Keith had drawn the book, but I am still happy with the returns.

KITCHEN SINK

I ordered 20 copies of **Oink** #1. Our first week's sales were low, as only 6 copies sold. I don't mind, though, as this title's art looks very good. Sort of a cross between Bill Sienciewicz and Simon Bisley. I did not get to read this book, but I did flip through, and I think it will sell over time. The five dollar cover price may have deterred some, but alternate press customers usually don't mind if the quality is good. I'll report again on this title, as I believe it's one to watch

MARVEL

I have four titles from Marvel that require comment this month. **Askani'son** #1 is the sequel to **The Adventures of Cyclops and Phoenix**, and the art, by Gene Ha, is as good as the first series. I ordered 210 copies of **Cyclops and Phoenix** #1 and sold out. I ordered 150 copies of **Askani'son** and sold half. Though the initial sales are slow, this is a quality book which explores the origin of Cable very well. If you're a disillusioned X-fan, give this book a try. The next title is **Logan** #1, of which I ordered 65 copies at $5.95 each and thought I was ordering conservatively. We sold only 25 copies. You can't win them all. I read it and liked it. I ordered 40 copies of **The Savage Hulk** at a whopping $6.95 each. We sold 30 copies the first week. The plethora of creators behind this(including Peter David) sold this book. I would rather have seen this as a two issue mini at $2.95 each, but, it did sell, so I guess I shouldn't complain. Lastly, **Storm** #1 came out. Has anyone besides me noticed that **Gambit** #1, **Rogue** #1, and **Bishop** #1 all have the same basic cover as **Storm** #1? I ordered 105 copies and sold 85 the first week. Terry Dodson's art looked very smooth, and Warren Ellis is no writer to sneeze at either. Wow—four Marvel titles in one month that I liked. This has got to be a new record.

MAXIMUM PRESS

Asylum #1. The only reason I bring up this book is that, out of the myriad amount of alternate covers out there, it was nice to see a Bean World cover in the mix.

VEROTIK

As I said in last month's report, it is nice to see adult comics that we can sell that have more to them than T&A. If you don't like it, don't look at it. **G.O.T.H.** #1 just came out and sold poorly. I ordered 50 copies based on previous Verotik sales and on Liam Sharp's art. We sold 15 copies the first week, but I'm sure the rest will sell with time.

SILVER AGE COMICS

I don't have any Golden Age comics to report on, but I do have a lot of Silver Age to talk about. In no particular order: **Showcase** #2 in Fair for $ 19. **Green Lantern** #10 in Fair for $12. **GL** #15 in Good for $16. **GL** #19 in Good for $16. **Strange Adventures** #201 in VG for $11. **Superboy** #100 in Good for $20. **Superman** #128 in Fine for $53. **Adventures of Bob Hope** in VG for $58. **Avengers** #4 in Good for $100 and a copy in Fair for $50. **Amazing Spider-Man** #14 in Good for $110. **ASM** #25 in Good for $20. **ASM** #65 in VG for $12. **ASM Annual** #2 in Good for #18. **X-Men** #29 in VG for $18. **X-Men** #14 in VG for $40. **X-Men** #34 in Fine for $19. **Incredible Hulk** #102 in VF for $120. **Fantastic Four** #27 in Good for $17. **Animal Comics** #22 in Fine for $25. **Raggedy Ann & Andy** #2 in Good for $13 and #6 in Good for $10 **Four Color** #614 in Good for $10, #67 in VG for $27, #141 in Good for $21 and #1077 in VG for $26. **Dell Giant** #25 in Good for $10. **Uncle Scrooge** #61 in VG for $17. **Captain Marvel Jr.** in Fine for $40, and finally, **Mad** #9 in Fair for $25.

That's it for this month's report. If any of you have any comics that you feel I'm overlooking, please let me know at the above address or fax us, and I will make an effort to include them in our report. Until then, buy what you like, not what you want to invest in. And always use **FAN**.

CONTEST WINNERS

OVERSTREET'S FAN™ IS PLEASED TO CONGRATULATE ALL THE WINNERS OF THE CONTESTS IN ISSUE #5.

DARK HORSE CONTEST

GRAND PRIZE WINNER
JAMES WYMAN - E. ALTON, IL

FIVE FIRST PRIZE WINNERS
KURT BERNAT - KANEOHE BAY, HI
GEORJEAN FRAINA - TRUMBULL, CT
DEBBI MCMILLAN - DILLONVALE, OH
CHAD HALSEY - EAST LANSING, MI
HOLLY MCMILLER - WISCONSION RAPIDS, WI

KENNER CONTEST

GRAND PRIZE WINNER
GINO DECICCO - BROOKLYN, NY

ELFQUEST CONTEST

GRAND PRIZE WINNER
MIKE WISNEWSKI - OAK FOREST, IL

THREE FIRST PRIZE WINNERS
DAVID GANGWER - CYPRESS, TX
CHARLES PIRA - ABOURA HILLS, CA
STEVEN REILLY - SAGINAW, MI

SURVEY PRIZE WINNERS

JERRY DAVIS - NASHVILLE, TN
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JOHN FRENCH - BALTIMORE, MD
ADAM LARGE - DIERSVILLE, IA

TEN SECOND PRIZE WINNERS
MARK BEERY - COLUMBUS, OH
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ANGELICA DIAZ - NORTH BERGAN, NJ
PATRICK DILLON - CENTREVILLE, VA
ERIC KNIGHT - FLORISSANT, MO
SCOTT MILLER - BALTIMORE, MD
ROBERT PORTILLO - ROLLING MDWS,IL
RICK RIOLO - LAS VEGAS, NV
KEITH SUTTON - LINCOLN, NE
DONALD VANHOOK, JR - LONG BEACH, CA

TWO FIRST PRIZE WINNERS
BRIAN DORGAN - EVERETT, MA
DANIEL ROBINSON - BIRMINGHAM, AL

TEN SECOND PRIZE WINNERS
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JAMES WIREMAN - LEXINGTON, KY
PAUL ZISIS - TORONTO, ONT CANADA

OVERSTREET'S FAN CONVENTION LISTINGS

Look here in **FAN** every month to find out about comic book conventions and other fun events! Do you have an event you'd like us to list? Listings are only $75 per listing per issue. Mail your listing information (no flyers, please) with payment to: Overstreet's FAN Convention Listings; 1966 Greenspring Drive, Suite 405; Timonium, MD 21093. Make checks payable to Gemstone Publishing, Inc.

MOTOR CITY COMIC CON - MARCH 22 - 24, 1996

"Michigan's largest comic book convention", Novi Expo Center, 43700 Expo Center Drive, Novi, MI, at the corner of I-96 and Novi Road. 200 dealer booths. Admission is just $10.00 per day or all three days for $25.00. Tickets available at the door or at all Michigan Ticketmasters at (810) 645-6666. Children age 5 and under are admitted free with a paying adult. Hours are Friday 2 pm - 8 pm, Saturday 10 am - 7 pm, and Sunday 10 am - 5 pm. Advance ticket holders are admitted 1/2 hour earlier. Guests so far include: Sergio Aragones, Mike Baron, John Byrne, Roger Cruz, Jo Duffy, Kevin Eastman, Mark Evanier, Monique Gabrielle, Tony Harris, Irwin Hasen, Joe Jusko, Gil Kane, Ken Mitchroney, Terry Moore and many, many more. Special panels, programs, animation festival, and more. Contact Motor City Comic Con at (810) 350-2633 or e-mail at 72263,103@compuserve.com for more information.

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Hello, welcome to the FAN Price Guide! We work night and day to insure that the prices listed in the following pages are the most accurate and honest reflection of the comic book market. Enter freely, and of your own will.

ABOUT PRICING

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of FAN advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Good (GD), Fine (FN) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors, including demand, rarity in grade, and overall rarity

PRICING INDICATORS

A title listed in Red means the book is in high demand as well as experiencing an increase in price. A title listed in Blue means that the book is experiencing a decrease in demand as well as in price.

GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Gemstone Publishing.

POLYBAGGED COMICS

It is the official policy of FAN to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH mixtures, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their *original* condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them. Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for. Very important. A book must be graded in its entirety, considering all defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

THE EIGHT NOMENCLATURE GRADES

MINT (MT)
Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat. Primo.

NEAR MINT (NM)
Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat. A little less than Primo

VERY FINE (VF)
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white. Starting to head out of that whole Primo thing

FINE (FN)
An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable. Definitely less than Primo.

VERY GOOD (VG)
The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed. Not even in the same ballpark as Primo.

GOOD (GD)
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle. An attractive kind of ugliness.

FAIR (FR)
Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price. Sure it can get worse than this

POOR (PR)
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability. Absolute bottom of the barrel.

Contact us online at: PriceFAN @ aol.com

ABBOTT AND COSTELLO (IV)

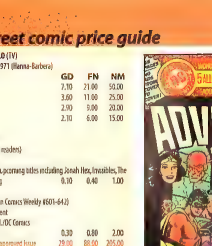
Heft, 1958-No. 22, Aug. 1977 (Harvey-Barbera)	GD	FN	NM
Charlton Comics			
1	7.10	21.00	50.00
2	3.80	11.00	25.00
3–10	2.90	8.00	20.00
11–22	2.10	6.00	15.00

ABSOLUTE VERTIGO

1995 (99 cents/Mature readers)
DC Comics
Winter '95 Previews & Upcoming titles including Jonah Hex, Invisibles, The Eaters & Ghostdancing. 0.10 0.40 1.00

ACTION COMICS (Action Comics Weekly #601-644)

No. 202, Mar. 1955-Present
National/Periodical Pubs./DC Comics
1-Reprint (1988, 50¢-c) 0.30 0.80 2.00
202-220-302-1st code approved issue 29.00 88.00 205.00
223-242-324-1st Golden Gorilla story 23.00 69.00 160.00
241-243-293-Lori Lemaris/Jimmy Olsen/Lex 95.00 260.00 700.00
242-Origin/1st app. Brainiac (5/58) 110.00 380.00 875.00
252-Origin & 1st app. Supergirl, early series of Metallo 140.00 429.00 1000.00
253-2nd app Supergirl 32.00 96.00 225.00
254-1st meeting Of Bizarro & Superman 30.00 90.00 210.00
255-1st Bizarro Lois Lane 21.00 64.00 150.00
256-261-261-Origin/1st app. Streaky the Super Cat 10.00 40.00 90.00
262, 264-266, 268-270 11.10 30.00 78.00
263-Origin Bizarro World 15.00 50.00 105.00
267-1st Legion app. (8/60) 50.00 140.00 325.00
271-275, 277-282, 284-Last 10¢ issue 9.30 28.00 65.00
276-6th Legion app. 21.00 62.00 145.00
283-Legion Of Super-Villains app. 9.70 29.00 68.00
284-Mon-El app. 9.70 29.00 68.00
285-17th Legion app. (2/62) 9.20 29.00 68.00
286-290, 287-14th Legion app., 290-(7/62)-17th Legion app.; Phantom Girl app. 5.70 17.00 40.00
291, 292, 294-299 4.90 15.00 34.00
293-Origin Element (Superheme) 5.30 17.00 38.00
300-(5/63) 5.70 17.00 40.00
301-303, 305-308, 310-320 2.60 8.00 18.00
304-Origin/1st app. of Black Flame (9/63) 3.60 11.00 25.00
309-Legion app./Batman & Robin c & comics 3.20 10.00 22.00
321-333, 335-340 2.30 6.00 14.00
334-Gunk (i.e.-zip/Krypton Supergirl, Legion 4.30 13.00 30.00
341-346, 348-350-344-Batman x-over 1.70 4.00 10.00
347, 360-Giants (6-3/8 & 6-1/2) 2.80 7.00 20.00
351-372, 374-380-377-Legion begins 1.30 3.00 8.00
373-Giant Supergirl (6-57), Legion-c 3.20 8.00 19.00
381-424, 411-Eclipso origin-r 1.40 2.80 7.00
425-Adams art; Star Hiorn begins 2.20 5.00 13.00
426-436, 438, 439, 452-1st SA Teyman 1.40 2.80 7.00
437, 443-1100 pg. giants 2.00 5.00 12.00
440, 441, 440-1st Gerd-a on Green Arrow, 441-Grell-a 0.80 2.00 5.00
442, 444-449-484-400th anniversary issue 0.70 1.40 3.50
500-Superman life story (1,00, 68 pgs) 1.00 2.00 5.00
501-551, 554-582, 521-1st app. Vixen 0.40 0.80 2.00
552, 553-Animal Man-c/stories (2 & 3/84) 0.80 2.10 5.00
583-Alan Moore scripts 1.70 4.00 10.00
584-Byrne-a begins; New Teen Titans app. 0.80 2.00 5.00
585-599-598-1st app.Checkmate 0.30 0.60 1.50
609 (2.50, 84 pgs.) 1.00 2.50 5.00
601-643 (1.50, 52 pgs.) 611-614 Catwoman, 643-Perez-c/a/i-begin 0.40 0.70 1.75
644-649, 651-661, 663-666, 668-670, 660-Death of Lex Luthor 674-Re-intro Supergirl, 679-Last 1.00 c 0.20 0.50 1.25
650-(1.50, 52 pgs.)-Lobo comes 0.40 0.70 1.75
662-Superman reveals id to Lois Lane 0.80 1.60 4.00
667-(1.75, 52 pgs.) 0.40 0.80 2.00
680-682 0.30 0.50 1.25
683-Doomsday comes 1.00 2.00 5.00
683-2nd & 3rd printings 0.30 0.50 1.25
684-Doomsday battle issue 1.00 2.00 5.00
685, 686-Funeral For A Friend issues; Supergirl app. 0.40 0.80 2.00
685-2nd & 3rd printings 0.30 0.50 1.25
686-(1.95)-Collector's Ed. w/die-cut-c 0.40 0.80 2.00
687-(1.50)-Newsstand Ed. w/reg-prints 0.30 0.60 1.50
688-699, 701-703-(1.50), 688-Guy Gardner-c/pty, 697-Bizarro-c/pty, 703-(9/94)-Zero Hour 0.30 0.60 1.50



Adventure Comics #469

695-(2.50)-Venom/Eddie Brock-c 0.50 1.00 2.50
700-(2.95, 68 pgs.)-Fol. of Mastrogalis pt. 1 0.60 1.20 3.00
700-Platinum 2.00 4.00 10.00
0,704-709-0-(10/94), 704-(11/94) 0.30 0.60 1.50
710-717, 716 begin 1.95 c, 716-Joker app. 0.40 0.80 2.00
Annual 1 (1, 87) Arthur Adams-a; Batman app. 1.10 2.70 6.50
Annual 2 (89, 1.75)-Perez c/a 0.40 0.80 2.00
Annual 3 (91, 2.00, 68 pgs.) 0.40 0.80 2.00
Annual 4, 5 (92-'93, 2.50, 68 pgs.) 0.50 1.00 2.50
Ann'l 6 ('94, 2.95)-Elsewhrolds story 0.60 1.20 3.00
Annual 7 ('95, 3.95)-Year One story 0.80 1.60 4.00

ACTION GIRL

Oct 1994- Present (2 SD/2.75,$6.00)
Antarctic Press
Go'ld Key
1 6.30 19.00 50.00
2–10 2.50 8.00 20.00

ADAMS FAMILY (TV cartoons)

Oct, 1974-No. 1 Apr. 1975 (Hanna-Barbera)
Gold Key
1 7.50 23.00 60.00
2, 3 3.80 11.00 30.00

ADVENTURE COMICS

No. 200, May, 1954-No. 503, Sept., 1983
National/Periodical Pubs./DC Comics-c
200 50.00 150.00 355.00
201-208 34.00 103.00 240.00
209-Last pre-code; origin Speedy 35.00 105.00 245.00
210-1st app. Krypto (Superboy)-story (3/55) 200.00 600.00 2400.00
211-213, 215-220, 220-Krypto app. 28.00 84.00 195.00
214-2nd app./Krypto 45.00 135.00 315.00
221-246 24.00 71.00 165.00
247-1st app. Legion Of Super-Heroes (4/58) 350.00 1050.00 3500.00
248-252, 254, 255-Green Arrow in all 18.00 54.00 126.00
253-Superboy/Robin first meet 75.00 225.00 525.00
256-Origin Green Arrow by Kane 60.30 210.00 485.00
257-259 17.00 50.00 117.00
260-1st Silver Age app.of Aquaman (5/59) 80.00 230.00 540.00
261-266, 268, 270-266-(11/59)-Aquag.jr/mystal (origin/1st app. not same as later character 12.40 37.00 87.00
267-2nd Legion Of Super-Heroes (12/59) 95.00 270.00 665.00
269-Intro Aqualad (2/60) 25.00 76.00 177.00
271-Origin Lex Luthor retold 25.00 76.00 177.00
272-274, 276-281, 284, 287-289, 276-2nd Metallo, 288-Bizarro c 9.70 29.00 68.00
275-Olsen/Superman/Batman team retold 21.00 64.00 150.00
282-5th Legion app.; intro/origin Starboy 19.00 56.00 130.00
283-Intro Phantom Zone 21.00 62.00 145.00
285-1st Tales of Bizarro World story in Adv. 15.00 45.00 105.00
286-1st Bizarro Mxygrthc Bizarro-c 16.00 41.00 95.00
290-8th Legion app., last 10¢ issue 19.00 56.00 130.00
291, 292, 295-298: 295-Bizarro-c 6.90 21.00 48.00
293, 294, 293-13th Legion app., 1st Bizarro Luthor, 294-1st Bizarro M.
Monroe, Pres. Kennedy 11.90 36.00 84.00
299-1st Gold Kryptonite (8/62) 8.30 25.00 58.00
300-Legion series begins (9/62) 50.00 140.00 325.00
301-Origin Bouncing Boy 15.00 44.00 103.00
302-305: 303-1st app. Matter Eater Lad 10.00 30.00 72.00
306-310: 1st Legion of Substitute Heroes 8.00 24.00 56.00
311-320: 316-Origins & powers of Legion 6.10 18.00 43.00
321-Intro Time Trapper 5.70 17.00 40.00
322-330: 327-Intro Lone Wolf in Legion 4.90 14.00 34.00
331-340: 340-Intro Computo in Legion 4.70 11.70 28.00
341-Triplicate Girl becomes Duo Damsel 4.00 10.00 24.00
342-351: 346-Intro Karate Kid 2.50 6.30 15.00
352, 356-360 1.70 4.20 10.00
353-Death of Ferro Lad in Legion 3.00 8.00 20.00
361-364, 366, 368-370 2.00 4.00 10.00
365, 367, 371, 372: 371-Intro Chemical King 2.00 4.00 10.00
373, 374, 376-382: 380-Last Legion in Adv. 1.60 3.00 8.00
375: Intro Quantum Queen & Wanderers 2.00 4.00 10.00
381-Supergirl begins (1st full length story, 68¢) 3.00 6.00 15.00
383-389, 391-400 2.80 1.60 4.00
390, 403-Mid-size giants (5-69 & G-81) 2.80 5.60 14.00
401, 402, 404-410: 409, 410-(52 pgs.) 1.00 2.00 5.00
411, 413, 418, 419: 411-415, 417-420-(52 pgs.) 0.30 0.60 1.50
412-Origin/1st Animal Man/Dr. Ark #180 0.70 2.00 5.00
414-Origin/1st Mar/Dr. Ark #184 0.70 1.30 3.25
415, 420-Jr.-mf Man-r/Dr. Ark #190, 415 0.40 0.80 2.00
416-Giant DC-100 Pg. Super Spect. #10, G.A.-r 0.50 1.00 2.50
417-Kryptonite; Frazetta Shining Knight-r 0.30 0.60 1.50
418-Origin/1st app. Sargon the Sorcerer 0.30 0.60 1.25
425-New look begins (change to adventure) 0.40 0.80 2.00
426-427, 432-435, 432-440-Spectre stories 0.40 0.80 2.00
428-1st app. Black Orchid (6-'73) 1.60 3.20 8.00
429, 430-Black Orchid-c/stories 0.80 1.60 4.00
431-Spectre stories 1.20 2.40 6.00
459, 460-New Gods/Darkseid story concludes (Item New Gods #19 (4/459
1 (Jan'84, 1.00, 68 pgs.)-Wolfman/Perez-c 1.60 3.20 8.00
461, 462, 468 pgs.)-Death of Earth II Batman 1.00 2.00 5.00
463-466 (1.00, 68 pgs.) 0.30 0.60 1.50
467-Starman by Ditko, Plastic Man begin 1.60 3.20 8.00
468-499 Last comic-size iss. 0.30 0.50 1.25
491-499-491-Mr. Mxy digests begin 0.30 0.50 1.25
500-All Legion reprints 0.40 0.80 2.00
501-503: Golden Age reprints 0.30 0.60 1.50

ADVENTURERS INTO THE UNKNOWN

No. 51, Jun.1954-No. 174, Aug. 1967
American Comics Group
51(1-3 effect-c)Unnyl-Indy web/c-c 22.00 66.00 155.00
52-58 (3-D effect-c)Unnyl-Black-c 20.00 60.00 140.00
59-3-D effect story only 14.00 43.00 100.00
60-Woodeoquin-a by Landau 8.00 24.00 56.00
61-Last pre-code issue (1-2/55) 7.70 23.00 54.00
62-70 5.00 15.00 35.00
71-90 3.60 11.00 25.00
91, 96 (#95 on inside), 107, 116-All contain Wildfarmer-a 4.90 15.00 34.00
92-95, 97-99, 101-106, 108-115, 117-127 3.40 10.30 24.00
100 3.70 11.10 26.00
128-Williamson/Krenkel/Torres-r/last 10¢ 3.40 10.30 24.00
129-150 2.90 8.60 20.00
151-153: 153-Magic Agent app. 2.40 7.30 17.00
154-Meteress begins (origin), ends #170 3.10 9.00 22.00
155-167, 169-174: 157-Magic Agent app. 2.10 6.40 15.00
168-(68pp.-pty) 2.00 8.60 20.00

ADVENTURES OF BOB HOPE, THE

No. 32, Apr.-May, 1955-No. 109, Feb.-Mar, 1968
National Periodical Pubications
32-40: 32-1st code approved issue 8.90 27.00 62.00
41-50 7.40 22.00 52.00
51-70 5.00 15.00 35.00
71-93, 95-105: 95-1st monster issue (11/65) 2.60 7.70 18.00
94-Aquaman cameo 3.70 9.40 22.00
106-109-Monster-c/stories by H. Adams-c/a 4.30 13.00 30.00

ADVENTURES OF CYCLOPS AND PHOENIX
Mar 1994 Nn: 4, Aug. 1994 (2.95, color, mini-series)
Marvel Comics
1 Cyclops, born from X-Men 1.00 2.00 5.00
2-4 1.00 1.60 4.00
TPB (14.95) nn1-4 15.00

ADVENTURES OF JERRY LEWIS, THE (Adv. of Dean Mart n & Jerry Lewis) Jun. 1, 1952-No. 124, May-June, 1971
National Periodical Publications
1 5.70 17.10 40.00
2-5 2.85 8.55 20.00
6-10 1.70 5.10 12.00
11-20 1.00 3.00 7.00
21-30 .60 1.80 4.20
31-50 .40 1.20 2.80
51-70 .30 .90 2.10
71-100 .30 .60 1.50
101-124 .30 .60 1.20

ADVENTURES OF SUPERMAN (Formerly Superman) Jun. 1939-Present
DC Comics
424 0.40 0.80 2.00
425 0.40 0.70 1.75
426 0.30 0.60 1.50
Superman/Flash 0.80 1.60 4.00
Collected Adventures 0.80 1.60 4.00
Collected Adventures 0.80 1.60 4.00
Collected Adventures

4-Doorman portend-c 1.00 2.00 5.00
...VS. PREDATOR: DUEL
Mar 1995 - Apr 1995 (2.50, color, limited series)
1,2 0.50 1.00 2.50
...VS. PSEDATOR: WAR
May 1995-Aug 1995 (2.50, color, Lim tess series)
0–4 0.50 1.00 2.50

ALIEN WORLDS
Dec, 1982-No. 8, Jan, 1985
Pacific Comics/Eclipse
1 0.30 0.60 1.50
2-9; 2, 4-Dave Stevens-c/a 0.20 0.40 1.00
3-D No. 1-Art Adams 1st pub. art 0.60 1.20 3.00

ALISTER THE SLAYER
Oct 1995-Present (2.50, color)
Moonlight Press
1-Dark-c 0.50 1.00 2.50

ALL AMERICAN MEN OF WAR
No 117, Aug-Sept, 1952-No 117, Sept-Oct, 1966
National Periodical Publications
127 (1952) 90.00 257.00 600.00
128 (1952) 58.00 174.00 405.00
2 (12/3-7/52-53) - 5 49.00 146.00 340.00
6–10 34.00 101.00 235.00
11-18-Last pre-code issue 29.00 86.00 200.00
19-28 21.00 62.00 145.00
29, 30, 32-Wood-a 21.00 64.00 150.00
31, 33-40 17.00 51.00 120.00
41-50 13.60 41.00 95.00
51-66 9.30 28.00 65.00
67-1st app. Gunner & Sarge 27.00 62.00 145.00
68-70 9.00 26.00 60.00
71-80 6.40 19.00 45.00
83, 83-88, 88-Last 10¢ issue 5.60 16.00 38.00
82-Johnny Cloud begins 7.40 22.00 52.00
89-100 4.00 11.10 26.00
101-117; Johnny Cloud app. 111,115 & 117 2.60 7.70 18.00

ALLIANCE, THE
Aug 1995-Present (2.50, color)
Image Comics
1–3 0.50 1.00 2.50

ALL-STAR SQUADRON
Sept, 1981-No. 67, Mar, 1987
DC Comics
1-48, 48-67 0.20 0.40 1.00
47-Mr.Mxyzptlk-a (1st full story) 0.00 1.60 4.00
Annual 1-3 (11/82-0/84) 0.20 0.40 1.00

ALL-STAR WESTERN (Wkrd Western Tales #12 on)
Aug-Sept, 1970-No. 11, Apr-May, 1972
National Periodical Publications
1 1.80 5.00 11.00
2-8, 2-B Drabble by Morrow begins, 3-Origin & Dabbs 0.80 1.60 4.00
9-Haunt'n-c (3 pgs.) 0.30 1.20 3.50
10-1st app. Jonah Hex (3-27/72) 11.40 34.00 80.00
11-2nd app. Jonah Hex 6.40 19.00 45.00

ALPHA FLIGHT (See X-Men #130, 121)
Aug, 1983-No. 130, May, 1994 (#52 on are direct sale)
Marvel Comics Group
1-(52 pgs.); Byrne-a begins, Wolverine cameo 0.50 1.00 2.50
2-12: 12-Double size 0.40 0.70 1.75
13-Wolverine app. 0.70 1.40 3.50
14: 16: 16-Wolverine cameo 0.30 0.50 1.25
17-X-Men x-over; Wolverine cameo 0.40 0.80 2.00
18-28: Last Byrne issues 0.30 0.50 1.25
29-32, 35-49-Portraits-i begins 0.20 0.40 1.00
33, 34-Wolverine app. 34-Origin retold 0.70 1.70 4.00
50-Double size 0.30 0.50 1.25
51-Jim Lee's 1st work at Marvel 1.00 2.00 5.00
52, 53-Wolverine; 53-Lee/Portrait-a 0.60 1.20 3.00
54, 63, 64-No Jim Lee art 0.20 0.40 1.00
55-62; Jim Lee art(p) 0.50 1.00 2.50
65-74, 76, 86-74-Wolverine, Spider-Man 0.30 0.50 1.25
75+(.95, 52 pgs.) 0.40 0.80 2.00
87-92; Wolverine app.; Jim Lee-c 0.60 1.20 3.00
91-99, 101-105, 107-119, 121-129 0.30 0.60 1.50

100-(2.00, 52 pgs.) Avengers app. 0.60 0.80 2.00
100-Portfolio w/violators issue 0.60 1.30 2.75
106-2nd printing 0.30 0.50 1.25
120-(2.25)-Polybagged w/poster 0.50 0.90 2.25
130-(2.25, 52 pgs.) 0.50 0.90 2.25
Annual 1 (10/88, 1.25) 0.30 0.50 1.25
Annual 2 (11/89, 1.25) 0.30 0.50 1.25
Special V2#1 (6/92, 2.50) Wolverine-c/story 0.50 1.00 2.50

AMAZING ADULT FANTASY (Amazing Adventures No. 1-6, Amazing Fantasy No. 15)
No. 7, Dec, 1961-No. 14, July, 1962
Marvel Comics Group (AMI)
7-Dr.Drew-c/a-pt.1 42.00 146.00 405.00
8-Last 10¢ issue 33.00 120.00 395.00
9–13 29.00 110.00 355.00
14-Prof. X prototype 33.00 117.00 390.00

AMAZING ADVENTURES (Amazing Adv. I; Fantasy #7 on)
Aug, 1961-No. 6, May, 1961
Marvel Comics Group (AMI)
1-Inhumans; Dy Fitry in 1-4, ends #10 & Black Widow (ends #8) 7.40 7.10 17.00
double feature begins 2–4 1.60 3.20 8.00
5-Ditko/Lieber-c/a 1.70 4.00 10.00
6, 10-13, Origin Agents 1.20 2.20 5.50
11-New Beast begins (1st app.), ends #17 4.50 11.00 27.00
12-17-13-Brief history of Evil Mutants app. 1.00 3.00 6.00
18-1st app. Killraven, M. Adams-a 1.30 1.20 3.00
19-39 0.60 1.20 3.00

AMAZING FANTASY (Formerly Amazing Adult Fantasy)
No 15, Aug, 1962 (Sept, 1962 on Indicia)
Marvel Comics Group (AMI)
15-Origin & 1st app. Spider-Man by Ditko (11 pgs.); 1st app. Aunt May & Uncle Ben; Kirby/Ditko-c/a (5 pgs.) 1580.00 4750.00 23750.00

AMAZING FANTASY
No 16 Dec 1995 Present (3.95, color)
Marvel Comics
16, 17-Busiek-s, Pasqualee-a, Spider-Man app. 0.80 1.60 4.00

AMAZING SCARLET SPIDER
Nov 1995-Jan 1995 (1.95, color)
Marvel Comics
1, 2-replaces "Amazing Spider-Man" 0.40 0.80 2.00

AMAZING SPIDER-MAN, THE (See Giant-Size Spider-Man)
Mar 1963-Sept 1995, Jan 1995 Present
Marvel Comics Group
1 Origin revisited; Ditko-c/a #1-38, Kirby/Ditko-c, 1st fantastic Four x-over (c.as.w#1 #12 as 1st Marvel x-over) 1100.00 3300.00 16500.00
2-Marvel/Goodman Regents 66.00 164.00 525.00
(with Golden Records (1966) 36.00 107.00 250.00
2-1st app. The Vulture 250.00 750.00 2500.00
3-1st app. Doc Ock/pus 172.00 517.00 1550.00
4-Origin & 1st app. The Sandman 144.00 433.00 1300.00
5-Dr.Doom app. 156.00 468.00 1220.00
6-1st app. Lizard 119.00 356.00 950.00
7, 8, 10: 8-Early FF backup story 96.00 289.00 675.00
9-1st app. Mysterio 107.00 321.00 750.00
11, 12, 12-Doc Octopus x-overs; Spidey-c/story 57.00 176.00 410.00
13-1st app. Mysterions 21.00 212.00 495.00
14-1st app. the Green Goblin (Norman Osborn); 14, x-over 142.00 425.00 1225.00
15-1st app. Known The Hunter, 1st meet w/ of Mary Jane Watson (not shown) 57.00 171.00 400.00
16-1st Rhaedosia x-over (yellow costume) 42.00 126.00 295.00
17-2nd app. Green Goblin (c/story) 66.00 199.00 465.00
18-1st app. Red Lizards (later Hobgoblin) 43.00 129.00 300.00
19-Sandman app. 35.00 105.00 245.00
20-1st app. Living The Scorpion 42.00 126.00 295.00
21-2nd app. The Beetle (see Str. Tales#113) 26.00 79.00 185.00
22-1st app. Princess Python 24.00 71.00 165.00
23-3rd app. Green Goblin (c/shy) 40.00 119.00 277.00
24 23.00 69.00 160.00
25-1st app. Mary Jane Watson (cameo) (face not shown, but introduced as Mary Jane) 28.00 86.00 200.00
26-4th app. Green Goblin; 1st Crime Master 29.00 88.00 205.00
27-5th app. Green Goblin 27.00 81.00 190.00
28-Origin/1st app. Molten Man 41.00 124.00 290.00
29, 30 19.00 56.00 130.00
31-38-3 Issue Harry Osborn (later becomes 2nd Go.Goblin), Green Goblin, & Prof. Warren, 38-Last Ditko issue; 2nd app. Mary Jane Watson (cameo, face not shown, 7/66) 17.00 51.00 120.00
35-Green Goblin-c/story; id revealed 24.00 71.00 165.00
40-Origin Green Goblin (1st time told) 36.00 107.00 250.00
41-5th app. Rhino 13.00 50.00 125.00
42-2nd app. Mary Jane Watson (cameo, last 2 panels) (1st time her face is shown) (11/66) 16.00 47.00 110.00
43–49 11.00 32.00 75.00
50-Intro Kingpin (7/67) 47.00 141.00 330.00
51-2nd app. of Kingpin 17.00 50.00 117.00
52-62: 56-Intro Capt. George Stacy 9.00 26.00 60.00
63-74, 69, 70: R-Jogan, app. 69-Kingpin-c, 74-Last 12¢ issue 6.40 19.00 45.00
75 69, 91-93, 95, 99-94, 85-Kingpin-c/stories 5.30 16.00 37.00
90-Death of Capt. Stacy 6.00 18.00 42.00
94-Origin retold 8.60 26.00 60.00
96-98-Drug books not approved by CCA, Green Goblin c/story 97, 98-Green Goblin-c 11.00 32.00 75.00
100-Anniversary issue (9/71) 23.00 69.00 160.00
101-1st app. Medusa, 1st 15¢ issue (10/71) 23.00 69.00 160.00
101-2nd printing (9/92, silver ink) 0.50 1.00 2.50
102-Origin/2nd app. Morbius (2St, 52 pgs.) 16.00 47.00 110.00
103-118-10¢ Reissue-c/story (6/72) 3.00 9.00 21.00
119, 120-Spider-Man vs. Hulk 4.90 15.00 34.00
121-Green Goblin kills Gwen Stacy 14.00 43.00 100.00
122-Death of Green Goblin 17.00 51.00 120.00
123-128: 123-Cage app. 124-1st app. Jean-Wolf (6/73), color #125 3.70 9.40 22.00
129-1st app. Jacqui & The Punisher (2/74) 39.00 118.00 275.00
130-133, 133-141, 152: 160: 131-Last 20¢ iss. 1.90 6.00 13.00
134-Punisher cameo app. (7/74) 3.10 9.40 22.00
135-2nd full Punisher app. (8/74) 9.00 28.00 65.00
136-Re-intro Green Goblin (Harry Osborn) 5.70 17.00 40.00
137-Green Goblin c/story (Harry Osborn) 5.70 17.10 40.00
142, 143-Green Story clone cameos 3.40 10.00 24.00
144-Full app. of Gwen Stacy clone 2.80 8.00 18.00
145-147; 145, 146-Green Story clone storyline cont., 147-Spider-Man learns Stacy is a clone 2.60 8.00 18.00
148-Jackal unveiled 3.90 12.00 27.00
149-Spider-Man loses webbing, origin of Jackal 11.00 34.00 77.00
150-Spider-Man decides he is not the clone 7.40 22.30 52.00
151-Spider-Man disposes of clone body 4.60 14.00 32.00
161-Punisher cameo, Hobgoblin revealed 1.70 5.00 12.00
162-Punisher, Nightstalker app. 2.70 8.00 19.00
163-173, 181-190: 169-Clone story recapped, 181-Origin retold 1.30 3.30 8.00
174, 175-Punisher app. 2.60 7.70 18.00
176-180-Green Goblin app. 2.40 7.00 17.00
191-193, 195-199, 203-208, 210-219 1.30 3.00 8.00
194-1st app. Black Cat 2.10 6.00 15.00
200-Giant-sonic issue (1/80) 4.30 13.00 30.00
201, 202-Punisher app. 1.80 5.00 11.00
209-Origin & 1st app. Calypso (10/80) 1.70 4.20 10.00
220-237, 225-Foolkiller-c/story (2/82) 1.30 3.00 8.00
238-1st app. Hobgoblin (Ned Leeds) (3/83) (w/Tumbaar card inside) 1.30 3.30 8.00
238-Without Tumbaar 3.60 11.00 25.00
239-1st Hobgoblin/Spidey battle (2nd app.) 6.00 18.00 42.00
240-243, 246-248, 241-Origin Vulture 1.30 3.00 8.00
244-Hobgoblin cameo (2nd app.) 1.80 5.00 11.00
245-Letty Donovan w/Hobgoblin, powers battles Spider-Man (10/83), Hobgoblin cameo (4th app.) 2.30 6.90 16.00
249-251-Hobgoblin/Spidey battle-story/ext 3.00 9.00 21.00
252-1st app. black costume for Spidey (5/84) 6.00 15.00 35.00
253-1st app. The Rose 1.50 3.80 9.00
254-Jack O'Lantern app. 1.20 2.90 7.00
255, 263, 266, 266-274, 277-280, 282, 283-274-Jonathan Ogsby of Vengeance) app., 279-Jack O'Lantern-c/story, 283-X-Factor-x-over 1.00 2.00 5.00
256-1st app. Puma 1.30 2.20 5.50
257-2nd app. Puma, Hobgoblin cameo 1.80 4.50 11.00
258-Hobgoblin app. (minor) 1.90 6.00 13.00
259-Full Hobgoblin app.; orig'n M.J. Watson 3.10 9.40 22.00
260-Hobgoblin story 1.80 5.00 11.00

...bspoilt's c/story 1.90 6.00 12.00
...he Man unmasked 1.50 4.00 9.00
...1st app. Silver Sable (6/85) 1.40 4.00 10.00
...ver Ink 2nd printing 0.60 1.20 3.00
...52 pgs.-Archetypes by Deitz; Hobgoblin-cb 2.00 6.00 14.00
...Hobgoblin story 2.00 5.00 12.00
...obgoblin's battles Jack O'Lantern 1.90 6.00 13.00
...Man other cameos app., Gang War beg'ns, ends #208; Hobgoblin-c/s/p 1.70 4.00 10.00
...Man silver app.; minor Hobgoblin app. 2.10 6.00 15.00
...386, 386-Hobgoblin-c/app. (minor), 284-Hobgoblin app. (minor) 1.00 2.50 6.00
...Hobgoblin full app. 1.50 3.00 9.00
...25, 52 pgs.)-Death of Reed Emits (1st Hobgoblin), Mace-side (Jace ...ament) becomes new Hobgoblin 3.40 10.00 24.00
...292 1.00 2.00 5.00
...394-Parts 2 & 3 of Knaves story 1.50 3.00 8.00
...297 1.00 2.50 6.00
...Todd McFarlane-c/a begins (3/88), 1st app. (cameo) Eddie Brock w/as ...ymore Venom (not in costume) 6.40 19.00 45.00
...Full app (cameo) Venom as costume 4.30 13.00 30.00
...52 pgs.)-Last back costume, 1st full Venom story 13.00 33.00 77.00
...311, 314 2.30 6.90 16.00
...Hobgoblin battles Green Goblin 3.30 9.90 23.00
...317-Venom app. 3.00 8.60 20.00
...323-326; 330-Biweekly begins 1.20 3.30 8.00
...-Jameson app.; McFarlane c/(a-art) 6.00 14.00 34.00
...327, 329-McFarlane 8.00 1.60 4.00
...book app.; last McFarlane-a 2.00 5.00 12.00
...-Punisher app. 0.80 1.60 4.00
...335-Venom-c/story 1.20 3.40 8.00
...336, 338-341 0.60 1.20 3.00
...Hobgoblin app. 0.80 1.60 4.00
...Hobgoblin app. Ghetto Kasady (Carnage) 1.80 5.00 11.00
...Hobgoblin app. Genus Kasady 1.90 6.00 13.00
...347 Venom app. 1.20 4.00 10.00
...349-351-358; 359-(1.25-c) 0.50 1.00 2.50
...50, 52 pgs.)-Origin retold 0.60 1.20 3.00
...Carnage cameo 1.20 3.40 8.00
...363 Intro Carnage 2.50 9.00 20.00
...2nd printing; 3rd-c 0.40 0.80 2.00
...365-Carnage & Venom-c/story 1.50 4.00 9.00
...367, 368 Carnage 0.30 0.60 1.50
...366, 374, 376-387; 391 Venom back-up; 374-Venom c/story 0.50 1.00 2.50
...Cardiac app. 378-Mosaman-Carnage, part 3, 382-Hulk app. 0.60 1.20 3.00
...The Juggernaut 384-Venom/Carnage app. 0.40 0.70 1.75
...393-Silver Sable/Venom-c/a-c, pull-out poster, 1st app Spider-Man 2099 1.00 2.50 6.00
...394-Hela-spin-c, Vs. Venom-c/story 1.00 2.40 5.75
...-35, 38 pgs.)-Newsstand Edition, 2 back-up stories Venom/Cardiac 0.50 0.80 2.25
...-Collectors Edition w/Hela-c 0.60 1.20 3.00
...388-398; 401-408, 189-Begin 1.50-c; Genis battle app., Ireland-c/s ...ect. 394-Poison & Regenisis Pt. 2, 396-Giordello, c/& app. ...Carnage app. 406-New Doc Octopus, 407-Human Torch, 5 app. Sable, Sandman app. 0.30 0.60 1.50

Alpha Flight #3

...310-(3.95)-Collectors Edition; polybagged w/16 pg. insert & promotion print 0.60 1.20 3.00
...314-(2.95, 48 pgs.)-Deluxe edition; Flip book w/Birth of a Spider-Man Pt. 2; Silver foil bath-c 1.00 2.00 5.00
...397-(2.25-c)-Flip book w/Ultimate Spider-Man 0.50 1.00 2.25
...406-(2.95)-Death of Aunt May 1.00 2.00 5.00
...406-(3.95)-Death of Aunt May; Double -c, embossed 1.20 2.40 6.00
...406-Collector's Ed.-White-c 3.00 6.00 15.00
...408-(2.95) variant-c; polybagged w/cassette 0.60 1.20 3.00
...Annual '1-('94)-1st Sinister Six, new 41 pg.sty 50.00 150.00 [illegible]
...Annual '2-('95)-New Doctor Strange sty (really 32 pg.) 6.50 13.00 [illegible]
...Special '8-('11/93)-Avengers vs. Hulk; c-over 10.00 20.00 70.00
...Special '4-('11/67)-Spidey battles Human Torch (new '41 pg. story) 10.00 30.00 70.00
...Special '5-('11/68)-Peter Parker's parents; New 40 pg. Red Skull story 11.00 32.00 75.00
...Special '6-('11/69)-'41 pg. Sandman story from Annual #1 4.50 11.00 27.00
...Special '7-('12/70)-All reprints 4.50 11.00 27.00
...Special '8-('12/71)-All reprints 4.50 11.00 27.00
...King Size '9-('1973)-r/Spec. Spider-Man magazine #zero; Goblin c/story, 40 pgs.-re-edited from orig. 58 pgs.) 4.20 10.00 25.00
...Annual '10-'11 ('1976-'79)-All new-a, '13-Byrne-a 1.30 3.00 8.00
...Annual '11 ('80)-Miller-c/a 1.50 3.60 9.00
...Annual '15 ('83)-Punisher app., Miller-c/a 2.90 6.60 20.00
...Annual '16-20 ('1982-86) 1.20 2.90 7.00
...Annual '21 ('87)-Wedding issue; direct sale 1.50 3.80 9.00
...Annual '21 ('87)-Wedding issue; newsstand 1.50 3.80 9.00
...Annual '22 ('88)-Evolutionary War 1.30 3.30 8.00
...Annual '23 ('89)-Atlantis Attacks, Liefeld-p 1.20 2.90 7.00
...Annual '24 ('90, 2.00) 0.80 1.60 4.00
...Annual '25 ('91, 2.00)-1st solo Venom story 2.00 5.00 12.00
...Annual '26 ('92, 2.25)-New Warriors-c/story, Venom solo story, cont'd in Spect. S-M Annual #12 1.20 2.90 7.00
...Annual '27 ('93, 2.95)-Poly bagged w/card; 1st app. Annex 0.60 1.20 3.00
...Annual '28 ('94, 2.95, 68 pgs.)-New Carnage-c/story 0.60 1.20 3.00
...Staking on Their Ass 1-('90, 1.25, Canadian) 1.00 2.00 5.00
...Staking on Their Ass 1-('90, 1.50, Amex) 0.40 0.80 2.00
...Do Like Trouble 2-('91, 1.25, Canadian) 0.60 1.20 3.00
...Do Like Trouble 2-('91, 1.50, Amex/can) 0.40 0.80 2.00
...Hit and Run 3-('90, 1.25, Canadian)-Ghost Rider-c/story 0.60 1.20 3.00
...Hit and Run 3-('90, 1.50, American) 0.40 0.80 2.00
...Carnage (6.95, 65 pgs.)-r/ASM #344, 345, 359-363 1.40 2.80 7.00
...Chaos in Calgary 4-('93, 1.50, American) 0.40 0.80 2.00
...Deadpool 5-('93, 1.50, Canadian)-Green Goblin-c/story; features Montreal Expos 0.30 0.60 1.50
...Soul of the Hunter no. (8.95/5.95) 1.00 2.50 6.00

Giveaway's-See Diversicent Price Guide listings.

AMAZING SPIDER-MAN SUPER SPECIAL
Apr, 1995-Present (3.95, color, limited series)
Marvel Comics
1-Flip book 0.70 1.70 4.00

AMAZING X-MEN
Mar 1995 - July 1995 (1.95, color, limited series)
Marvel Comics
1-Age of Apocalypse 1.00 2.00 5.00
2-4 0.60 1.20 3.00

AMERICIAN, THE
July, 1987-No. 8, 1989 (1.75, B&W)
Dark Horse Comics
1-('1,750) 0.60 1.20 3.00
2-5 0.40 0.80 2.00
6-8 0.40 0.70 1.75
Americian Collection (B&W, 5.95) 1.00 2.50 6.00
Special '1 ('90, 2.25) 0.50 0.90 2.25

AMERICAN FREAK: A TALE OF THE UN-MEN
Feb, 1996-No. 5, June, 1996 (1.95, color, limited series)
DC Comics
1-5 0.40 0.80 2.00

AMERICAN: LOST IN AMERICA, THE
July, 1992-No. 4, Oct, 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4, 1-Dorman painted-c & 2-Joe Phillips painted-c 3-Mgmt.a-c 4-Jim Lee-c 0.50 1.00 2.50

Amazing Spider-Man #181

AMERICAN SPLENDOR (Dark Horse)
...SPECIAL: A STEP OUT OF THE NEST
Aug 1994 (2.95, B&W, one-shot)
1-b-Dollar story 0.60 1.20 3.00

...WINDFALL
Sep 1993-Oct 1995 (3.95, B&W, mated set of)
1-2-Peter-s 0.80 1.60 4.00

AMERICA'S BEST TV COMICS
1967 (Giant Size, 68 pgs., 25¢, one shot)
American Broadcasting Company
1-Fantastic Four, Casper, Amazing Spider-Man 8.00 24.00 60.00

ANGELA
Dec 1994 - Present (2.95, color)
Image Comics
1-Gerrard-c/Capullo-a, Spawn app. 2.00 6.00 14.00
2-3-Gerrard-c/Capullo-a 1.00 3.20 8.00
Special Edition-Prelude Spawn-c 6.00 15.00 30.00
Special Edition-Angela-c 6.00 15.00 30.00
TPB-(9.95) rpts. 1st app. special w/p.n. app. 10.00

ANGEL AND THE APE (Hanna-Barbera Meet Angel)(See Showcase #77)
Nov-Dec, 1968-No. 6, Sept-Oct, 1969
National Periodical Publications
1 3.00 10.00 23.00
2-6 2.00 6.00 15.00

ANIMA
Mar 1994-July 1995 (1.75/1.95, color)
DC Comics
1-6 0.40 0.70 1.75
7-('95)-Begin 1.95-c; Zero hour 0.40 0.80 2.00
8, 8-A-14-0-(10/94) 8-(11/94) 0.40 0.80 2.00
15-begin 2.25-c 0.50 0.90 2.25

ANIMAL MAN (See Strange Adventures #180 for 1st app.)
Sep 1988-Nov 1995 (color, mature,
DC Comics
1-Bullard-c/#1-83 1.40 4.20 10.00
2 1.30 3.30 8.00
3,4 0.80 2.10 5.00
5-10-Invasion tie-in 0.80 1.60 4.00
11-26 11-Began 51.50-c; Last Grant Morrison scripts 0.50 1.00 2.50
27-49, 51-55, 57-59 0.40 0.80 2.00
50-('2.95, 52 pgs.)-Lead-in issue by Tom Veitch 0.60 1.20 3.00
56-(3.50, 68 pgs.) 0.70 1.40 3.50
60-62-60-Begin 1.95-c 0.40 0.80 2.00
63-69, 83-begin 2.25-c 0.50 0.90 2.25
Annual '1 ('95, '93)-Children's Crusade Pt. 3 0.50 1.00 2.50

ANIMAL MYSTIC
1993 Preview (2.95/3.50, B&W)
Crusade
1 8.40 16.80 42.00
1-alternate-sm 15.40 30.80 77.00

20-Collector's Ed.; all reprints 1.40 2.80 7.00

THUNDERBOLT
Jan, 1966; No. 53, Mar-Apr, 1966-No. 60; Nov, 1967
Charlton Comics
1-Origin 1.70 4.20 10.00
51-Formerly Son Of Vulcan #50 1.20 2.40 6.00
52-59 56-Sentinels began 59-Last Thunderbolt & Sentinels 0.80 1.60 4.00
60-Frankenstein app. 1.20 2.40 6.00
57, 58-Modern Comics-r (1977) 0.20 0.40 1.00

THUNDERSTRIKE (See Thor #459)
June, 1993-Present (1.25, color)
Marvel Comics
1-(2.95, 52 pgs.)-Hela-gets full-c; Bloodaxe returns 0.60 1.20 3.00
2-7: 2: Juggernaut-c/sty 4-6-Spider-Man app. 0.30 0.50 1.25
8-24: 8-Origin 1.50-c; bound-in trading card sheet 18-Bloodaxe app. 0.30 0.60 1.50
Marvel Double Feature...Thunderstrike/Code Blue #10-15 (2.50)-Same as Thunderstrike #13-16 w/Code Blue flip book 0.50 1.00 2.50

TICK, THE
June, 1988-No. 12, May, 1993 (1.25, B&W)
New England Comics Press
Special Edition 1-First comic book app.; serially numbered and limited to 5000 copies 7.10 21.00 50.00
Special Edition 2-Serially numbered & limited to 3000 copies 7.10 21.00 50.00
1-Reprints SE #1 with minor changes 5.70 17.00 40.00
1-2nd printing 1.00 2.00 5.00
1-3rd printing (1.95, 6/89) 0.60 1.20 3.00
1-4th printing (2.25) 0.50 1.00 2.50
1-5th printing (2.75) 0.60 1.20 3.00
2-Reprints SE #2 with minor changes 4.10 12.90 30.00
2-2nd printing (1.95) 1.00 2.00 5.00
2-3rd & 4th printings 0.50 1.00 2.50
2-5th printing (2.75) 0.60 1.20 3.00
3-5: (1.95)-4: 1st app. Paul the Samurai 1.00 2.00 5.00
3-2nd & 3rd printings (2.25) 0.50 1.00 2.50
3-4th printing (2.75) 0.60 1.20 3.00
4-2nd printing (2.25) 0.50 1.00 2.50
4-3rd-5th printings (2.75) 0.60 1.20 3.00
6-8 (12.75) 0.80 1.60 4.00
5-8: 2nd printings (2.75) 0.60 1.20 3.00
6-3rd printing (2.75) 0.60 1.20 3.00
8-Variant with no logo error 2.50 6.00 15.00
9-12 (2.75) 0.60 1.20 3.00
12 Special Edition, card-stock, wrp-c w/foil, d-st 5.00 10.00 25.00

TICK'S GIANT CIRCUS OF THE MIGHTY, THE
Summer, 1992-No. 3, Fall, 1993 (2.75, B&W)
New England Comics
1-(A.D. 2+F.D. 3-1993 Update 0.60 1.20 3.00

TICK KARMA TORNADO, THE
Oct, 1993-Present (2.75, color)
New England Comics
1-(3.25) 0.70 1.40 3.50
2–9 0.60 1.20 3.00

TIGER GIRL
September, 1968 (15¢ cover)
Gold Key
1 (10227-809)-Jerry Siegel scripts 3.00 8.10 22.00

TIMECOP
Sept, 1994-No. 2, Sept, 1994 (2.50, color, limited series)
Dark Horse Comics
1,2-Movie adaptation 0.50 1.00 2.50

TIME TUNNEL (TV)
Feb, 1967-No. 2, July, 1967 (12¢)
Gold Key
1, 2-Photo back-c 4.00 12.00 32.00

TIMEWALKER
Jan '94-4 Mar 1996 (2.50, color)
Valiant Comics
0-15, 0-(5/96), 2-"JAM" an-c, "February, 1995" in indicia 0.50 1.00 2.50
Yearbook 1 (5/95, 2.95) 0.60 1.20 3.00

TITAN SPECIAL
...ure, 1994 (2.95, color)
Dark Horse Comics
1-(3.95, 52 pgs) 0.80 1.60 4.00

TITANS SELL-OUT SPECIAL
Nov, 1993 (3.50, color, 52 pgs.)
DC Comics
1-Fold-out Nightwing poster; 1st Teeny Titans 0.70 1.40 3.50

TOKA (Jungle King)
Aug-Oct, 1964-No. 10, Jan, 1967
Dell Pub. (Fiction Hse.)
1-Painted-c 1.90 6.00 15.00
2-Painted-c 1.00 3.00 8.00
3–10 0.80 2.00 6.50

TOMB OF DARKNESS (Formerly Beware)
No. 9, July, 1974-No. 23, Nov, 1976
Marvel Comics Group
9-21: 15, 19-Dillon-c 20-Everett Vein-a-r 0.30 0.60 1.50

TOMB OF DRACULA
Apr, 1972-No. 70, Aug, 1979
Marvel Comics Group
1: 1st app. Dracula & Frank Drake, Colan-p on all 9.00 28.00 65.00
2 5.00 15.00 35.00
3–5 3.30 10.00 23.00
6-10: 10-1st app. Blade the Vampire Slayer 2.40 7.20 17.00
11-20: 13-Origin Blade 1.60 4.70 11.00
21-40: 25-Origin of 1st app. Hannibal King 1.40 3.50 8.50
41-49, 51-60 1.00 2.50 6.00
50-Silver Surfer app. 1.50 3.80 9.00
61-70: 70-Double size 1.00 2.00 5.00

TOMB OF DRACULA (Also see Dracula)
Oct, 1979-No. 6, Aug, 1980 (B&W magazine)
Marvel Comics Group
1, 4-6 0.70 1.40 3.50
2, 3: 2-Ditko-a (3.5 pgs.); 3-Miller sketch 0.90 1.80 4.50

TOMB OF DRACULA
1991-No. 4, 1992 (4.95, color, mini-series)
Epic Comics (Marvel)
1-4, Colan/Williamson-a 1.00 2.00 5.00

TOMOE
July 1995-Present
Gin Sade
1 "Commemorative Ed. (Limited to 5000) 3.40 6.80 17.00

TOO MUCH COFFEE MAN
Jly, 1993 - Present (2.50, B&W)
Adhesive Comics
1 Shannon Wheeler-s/a 0.60 1.20 3.00
2–4 0.50 1.00 2.50

TOP CAT (TV)
12-2/61-62-No. 31, 9/70 (Hanna-Barbera)
Dell Pub.(No.1-8: Gold Key)
1 TV show debuted 9/27/61 14.00 43.00 115.00
2-Augie Doggie back-ups in #1-4 6.90 20.60 55.00
3-5: 3-Last 15¢ issue. 4-Begin 12¢ issues, 1st app. Yakky Doodle in 1 pg. strip. 5-1st "Touche" Turtle 4.60 13.90 37.00
6–10 3.10 9.40 25.00
11–20 3.00 7.50 20.00
21-31: 21, 24, 25, 29-Reprints 1.90 5.00 15.00

TOP CAT (TV)
Nov, 1970-No. 20, Nov, 1973 (Hanna-Barbera)
Charlton Comics
1 4.60 13.70 32.00
2–10 2.60 7.70 18.00
11–20 2.00 5.00 12.00

TOP COW PRODUCTIONS INC./BALLISTIC STUDIOS SWIMSUIT SPECIAL
May 1995 (2.95, color, one-shot)
Image Comics
1 0.80 2.00 4.00

TOP COW SECRETS: SPECIAL WINTER LINGERIE EDITION
Jan 1996 (2.95, color, one-shot)
Image comics
1-pin-ups 0.60 1.00 3.00

TOPPS COMICS PRESENTS
1993 (Free, B&W)
Topps Comics
0-Dracula vs. Zorro, Teenagents, Silver Star 0.20 0.40 1.00

TORCH OF LIBERTY SPECIAL
Jan 1995 (2.50, color, one shot)
Dark Horse Comics
1-John Byrne/s 0.50 1.00 2.50

TOTAL WAR (M.A.R.S. Patrol #3 on)
July, 1965-No. 2, Oct, 1965 (Painted covers)
Gold Key
1, 2-Wood-a in each 4.00 12.00 32.00

TOWER OF SHADOWS (Creatures On The Loose #10 on)
Sept, 1968-No. 9, Jan, 1971
Marvel Comics Group
1-Steranko, Craig-a 3.00 8.60 20.00
2,3: 2-Neal Adams-a. 3-Smith, Toska-a 1.70 4.00 10.00
4-Marie Severin-c 1.20 3.00 7.00
5,7-Smith (p), Wood-a 1.50 3.80 9.00
6,8-Wood art. 8-Wrightson-c 1.00 2.50 6.00
9-Wrightson-c 1.00 2.50 6.00
Special 1 (12/71)-Adams-a 1.00 2.50 6.00

TRANSFORMERS: GENERATION 2
Nov, 1993-No. 12: Oct, 1994 (1.75, color)
Marvel Comics
1-(2.95, 68 pgs.)-Cold. ed. w/foil metallic-c 0.60 1.20 3.00
1-(1.75, 68 pgs.)-Regular Edition 0.40 0.70 1.75
2–11 0.40 0.70 1.75
12-(2.25, 52 pgs.) 0.50 0.90 2.25

TREEHOUSE OF HORROR
1995 (2.95, color, Annual)
Bongo Comics
1-Greenring-c, Allred, Robinson, Smith-s 0.60 1.20 3.00

TRENCHER (See Blackball Comics)
May, 1993-No. 4, Oct, 1993 (1.95, color)
Image Comics
1-4-By Keith Giffen. 3-Supreme-c/story 0.40 0.80 2.00

TRIBE (See Wildcats #4)
Apr, 1993 (2.50, color)
Image Comics
1-Gold foil & embossed-c; by Johnson/Stroman 0.50 1.00 2.50
1-Ivory Edition (2.50)-Gold foil & embossed-c; available only through the creators (while it lasts) 0.80 1.60 4.00

TRIBE
V1#7, Sept, 1993-V1#13, 1994 (1.95, color)
Axis Comics
V1#2,3-By Johnson & Stroman 0.40 0.80 2.00

TRINITY (See DC Universe Trinity)

TRIPLE - X
Dec, 1994 - Present (3.95, B&W, limited series .7)
Dark Horse Comics
1–6 0.80 1.60 4.00

TRIUMPH
June, 1995-Sep 1995 (1.75, color, limited series)
DC Comics
1–4 0.40 0.70 1.75

TROLL (Image Comics)
Dec, 1993 (2.50, color, one-shot, 44 pgs.)
1-Metallic-c(sic); Liefeld scripts 0.50 1.00 2.50
...Halloween Special ('94, 2.95) Maxx app. 0.60 1.20 3.00

...AI
July, 1994 (3.95, color, 52 pgs., one-shot)
1-Square-back binding 0.80 1.60 4.00

...ONCE A HERO
Aug, 1994 (2.50, color, one-shot)
1 0.50 1.00 2.50

TRUE FAITH
1990 (9.95, color, graphic novel)
Fleetway
nn-Garth Ennis-s 2.50 5.00 10.00

TUG & BUSTER
Nov 1995-Present (2.95, B&W, bi-monthly)
Art & Soul Comics
5-Alice Thompkins-a 0.80 1.50 3.00

TUROK, DINOSAUR HUNTER (See Magnus #12)
June, 1993-Present (2.50, color)
Valiant
1 (3.50)-Chromium & foil-c 0.70 1.40 3.50
1-Gold foil-c variant 2.10 6.40 15.00
0, 2-4, 2.0 (7/93) Longer sty, 4-Avalar app., 5-Death of Avalar, 11-w/bonus ar-card, 16-Chaos Effect 0.50 1.00 2.50
...Yearbook 1 ('94, 3.95, 52 pgs.) 0.80 1.60 4.00
...The Hunted (3/95, price omitted on #1, #2-2.50) 1, 2-Deviants-app 0.50 1.00 2.50

TUROK, SON OF STONE
hn 596 12/54 No. 20, 9/62, hn. 30, 12/62-No. 91, 7/74, No. 92, 9/74-No. 125, 1/80, hn. 126, 3/81-No. 130, 6/82
Dell Publ. Co #1-29/Gold Key #30-85/Gold Key or Whitman #86-125/Whitman #126 on
4-Color 596 (11/54-nn#) 1st app. Turok & Andar, dinosaur-c 72.00 216.00 575.00
4-Color 656 (10/55)(#2, 1st issue or of Lone) 44.00 131.00 350.00
3 (3-5/56)-3 26.00 79.00 210.00
6–10 17.00 51.00 135.00
11-20: 12-Prehistoric pygmies 10.00 30.00 80.00
21-30 7.00 21.00 55.00
31-40: 33-Drug use story 5.60 17.00 45.00
41-50 4.40 13.00 35.00
51-66: 58-Flying saucer-c/story 3.80 11.30 30.00
61-70: 62-12 & 15 cent variants 3.00 9.40 25.00
71-84: 84-Origin & 1st app. Historc 1.90 4.70 15.00
85-130: 114, 115-(52 pgs.) 1.10 2.70 8.50
Giant 1 (2/62)-(1/66) (15¢) Slick c-/#10-12 & 16 also cover as #13 10.00 30.00 82.00
Giant 1-Same as above, but paper-c 11.00 34.00 90.00

TURTLE SOUP (See Teenage Mutant Ninja Turtles!)
Sept, 1987 (2.00, B&W)
Mirage Studios
1 0.60 1.20 3.00

TV STARS
Aug, 1978-No. 4, Feb, 1979
Marvel Comics Group
1-Kaluta-c/Barbera TV tie-in 0.90 2.30 5.50
2, 4 0.50 1.00 2.50
3-Fish-c/a 0.90 1.80 4.50

12 O'CLOCK HIGH (TV)
Jan-Mar, 1965-No. 2, Apr-June, 1965 (Photo-c)
Dell Publishing Co.

Too Much Coffee Man #1

1,2 3.80 11.00 30.00

2099 (Marvel)
...A.D.
May 1995 (3.95, color)
1-Acetate-c by Quesada/Palmiotti 0.80 1.60 4.00
...APOCALYPSE
Dec 1995 (4.95, color)
1-Wrap-around Chromium-c, Ellis-s 1.00 2.00 5.00
...GENESIS
Jan 1996 (4.95, color)
1 Chromium wrap-around-c, Ellis-s, 1st app. Daredevil 2099, X-Nation 2099 app. 1.00 2.00 5.00
...UNLIMITED
Sept, 1993-Present (3.95, color, 68 pgs.)
1-10: 1-1st app. Spider-Girl 2099 & Sleepers, 1-3-Spidey 2099 app. 5-I. Rubert-c, Len Wein, Nancy Collins-s 0.80 1.60 4.00
...WORLD OF DOOM SPECIAL
May, 1995 (2.25, color, one-shot)
1-Doom's "Contract with America" 0.50 0.90 2.25

TWILIGHT ZONE, THE (TV)
No. 1173, 3-5/61-No. 91, 4/79, No. 92, 5/82
Dell Publ. Co/Gold Key/Whitman #92
4-Color 1173 18.00 53.00 140.00
4-Color 1288 11.00 32.00 85.00
01-860-207 (5-7/62, 15¢) 7.00 21.00 57.00
2-860-210 (8-10/62)-Boris-c(3) 7.00 21.00 57.00
1 (11/62, Gold Key)-Crandall-a 6.40 25.00 67.00
2 5.00 18.00 47.00
3-11: 3, 4, 9-Toth-a 4.00 12.00 32.00
12-Williamson-a 3.00 10.10 27.00
13-15, 13.15-Crandall-a, 14-Orlando/Crandall/Torres-a 3.00 8.30 23.00
16-20 2.10 6.00 17.00
21-27: 26-Flying saucer-c/story 1.40 3.00 11.00
28-32 0.80 1.50 6.00
33-51: 43-Crandall-a, 51-Williamson-a 0.60 1.30 5.00
52-70 0.40 0.80 3.00
71-82, 84-(52 pgs.) 0.30 0.50 2.00
Mini Comic #1 (1976) 3-1/4 x 6-1/2" 0.30 0.50 2.00

TWILIGHT ZONE, THE
Nov, 1990 (2.95/1.75, color)
Oct, 1991; V2#1, Nov, 1991-No. 147, 1992 (1.95, color)
V5#1, 1993-No. 4, 1993 (2.50, color)
Now Comics
1 (11/90, 2.95, 52 pgs.)-H. Adams-a 0.80 2.10 5.00
1-(1/90, 1.75)-Newsstand ed. 0.40 0.80 2.00
1-(10/91, 4.95)-Prestige ed.; H. Adams-c/a 1.00 2.00 5.00
1-(10/91, 2.50)-Collector's edition, polybagged, gold logo, rffles, 1990 issue 0.80 2.10 5.00
1-Reprint (2.50)-sildvcrt sale 11/90 ed. 0.50 1.00 2.50
1-Reprint (2.50)-Atlewestand 11/90 ed. 0.50 1.00 2.50
V2#1-8, 10-14: 1-Direct sale & newsstand versions 0.40 0.80 2.00
6-(2.95)-3-D Special, polybagged w/hologram on-c 0.60 1.20 3.00
9-(4.95)-Prestige ed., polybagged, two extra stories & different hologram on-c 1.00 2.00 5.00
V5#1-4 0.50 1.00 2.50
Anniversary Special ('92, 2.50) 0.50 1.00 2.50
Annual 1 ('4/93, 2.50)-No ads 0.50 1.00 2.50

TWISTED TALES
Nov, 1982-No. 10, Dec, 1984
Pacific Comics/Independent Comics Group
1–10 0.30 0.60 1.50

TWO-GUN KID/5-SUNSET RIDERS
Nov 1995-Dec 1995 (6.95, color, limited series)
Marvel Comics
1,2-Nikolai-a 1.40 2.80 7.00

TYPHOID
Nov 1995-Feb 1996 (3.95, color)
Maxes Comics
1—4-Recenti-c, Van Fleet-a 0.80 1.60 4.00

ULTRAFORCE
Aug 1994-Aug 1995 (1.95, color)
Malibu Comics
0-10/94, 2.50) 0.50 1.00 2.50

Ultraforce #2

1-(2.50, 44 pgs.)-w/bound-in trading card, team consisting of Prime, Prototype, Hardcase, Pax, Ghost, Centurion & Topaz 0.50 1.00 2.50
1-Holographic-c, no price 2.00 8.60 20.00
2-5-(10/94, 1.95) 0.40 0.80 2.00
2-(2.50)-Flip-insert logo; limited edition stamp on-c 0.80 1.60 4.00
6-10: 6-begin 2.50-c, 8-10-Black Knight app. 0.50 1.00 2.50
Malibu "Ashcan"-Ultraforce (6/94) 0.20 0.30 0.75
...Avengers Prelude 1-(2.50) 0.50 1.00 2.50
...Avengers 1-(3.95) fol-c, Perez-p/Ellis-i 0.80 1.60 4.00

ULTRAFORCE (2nd Series)
Nov 1995-Present (1.50 color,
Malibu Comics
Infinity, 1-3, Infinity-Black cRainbird-c, 1-Regular cPie noted-c, 2-Flip book "Phoenix Resurrection" pt. 7, 1-Ellis-s 0.30 0.60 1.50
Infinity-(2000, signed) 2.00 4.00 10.00

ULTRAVERSE (Malibu)
...DOUBLE FEATURE
Nov 1995 (1.95, color)
1 (58 pgs) Flip-i: featuring Prime and Solitaire 0.80 1.60 4.00
...ORIGINS
Jan, 1994 (99¢, color)
1-Acetate-c, 2 pg. origins of characters 0.20 0.40 1.00
1-Newsstand ed., diff. c/no gatefold 0.20 0.40 1.00
...PREMIERE
1994
1-Ordered thru mail w/weapons 1.40 2.80 7.00
...YEAR TWO
Aug 1995 (4.95, color)
One 1.00 2.00 5.00
...ZERO: THE DEATH OF THE SQUAD
Apr 1995-July 1995 (2.95, color)
1 -4, 3: Codename: Firearm back story 0.50 1.30 3.00

UNCANNY TALES
Dec, 1973-No. 12, Oct, 1975
Marvel Comics Group
1-12, 1-Crandall-i/Uncanny Tales #9 (1950s) 0.50 1.00 2.50

UNCANNY X-MEN, THE (The X-Men, Nos. 1-141, see Giant Size X-Men)
Feb 1981-Present
Marvel Comics Group
142-Rachel app. 2.70 8.10 19.00
143-Last Byrne issue 1.50 3.80 9.00
144-152-159-Double size 1.30 3.00 7.50
151-157, 159-161, 163, 164 1.00 2.00 5.00
158-1st app. Rogue in X-Men 2.00 4.60 11.00
162-Wolverine solo story 1.70 4.20 10.00
165-Pal Death act begins, ends #175 1.50 4.00 9.00
166-Double size, Paul Smith art 1.20 2.90 7.00
167 170; 167-New Mutants/X-Men 1st meet same date as New Mutants #1 (5/83), consides skin "tattoo" decals 1.10 2.20 5.50
171-Rogue joins The X-Men; see Avengers Annual #10 0.70 1.70 4.00

	2.20	5.40	13.00
172–174; 172, 173-Wolverine solo story	1.00	2.00	5.00
175-Double size	1.00	4.20	10.00
176–185; 182-Rogue solo story 184- 1st app. Forge			
	1.00	2.00	5.00
186 (52 pgs.)-B. Smith/Austin-a	1.00	2.00	5.00
187–192, 194-199	0.80	1.60	4.00
193-Double size, special 10th app. New X-Men, 1st app. Wraxxth			
	1.00	3.00	9.00
200 (12/85, 1.35, 52 pgs.)	1.70	4.20	10.00
201-1st app. baby Hisstran (1/86), 1st Portacos-clad) in X-Men			
	3.60	10.70	25.00
202 3/86, 206-208: 2/86-2nd Portacos-(i) as X-Men			
	1.00	2.50	6.00
205-Wolverine solo story by Barry Smith	2.40	7.30	17.00
210, 211, 210-213: Mutant Massacre	2.90	9.00	20.00
212, 213-Wolverine battles Sabretooth, 213-(12/86)-See X-Factor #10			
	5.00	15.00	35.00
214 223, 223, 224; 219-Havok joins (7/87)	1.00	2.00	5.00
222-Wolverine battles Sabretooth's clone	2.60	7.70	18.00
225–227-Fall Of The Mutants, 226 (52 pgs.)	1.50	3.80	9.00
228–239, 241	1.00	2.00	5.00
240-Sabretooth app.	1.00	2.90	7.00
242-Double size, Inferno tie-in	1.00	2.00	5.00
243, 245–247, 245-Lifeleid(p)	0.80	1.60	4.00
244-1st app. Jubilee	3.70	9.20	22.00
248-1st Jim Lee art on X-Men	5.60	11.00	25.00
249-2nd printing (92, 1.25)	0.30	0.60	1.25
249-252, 253-Jim Lee-c	0.50	1.00	2.50
253-255; 253-All new X-Men begin, 254-Jim Lee-c			
	0.90	1.80	4.50
256, 257-Jim Lee-a	1.20	5.10	12.00
258-Wolverine solo story-Lee-a	2.00	6.00	14.00
259-Silvestri-c/a (no Lee-a)	1.00	2.50	6.00
260–265; 260, 261, 264-Lee-c	0.50	1.00	2.50
266-1st full-app. Gambit (see Annual 14)	5.70	18.70	45.00
267-Lee-c/a series begins, 2nd full Gambit app. 2.60		7.70	18.00
268-Lee-a, Wolverine, Capt. America, Black Widow team-up			
	3.30	9.90	23.00
268-2nd print	0.50	1.60	4.00
269-Lee-a	1.00	3.90	7.00
270-X-Tractor Agenda begins	1.70	5.10	12.00
270-Gold 2nd printing	0.80	1.60	4.00
271, 272-X-Tractor Agenda	1.00	2.00	5.00
273-New Mutants (Cable) & X-Factor app.	1.20	3.90	7.00
274	1.00	2.50	6.00
275 (1.50, 52 pgs.)-16-fold-c	1.20	3.90	7.00
275-Gold 2nd printing	0.50	1.00	2.50
276-280; 277-Last Jim Lee-c/a	0.40	0.80	2.00
281-New X-Men team/Byrne scripts & Whalen Portacio-c/a begin (white logo)	1.10	2.70	6.50
281-2nd printing (red logo)	0.30	0.60	1.25
282-1st app. Bishop (cover + 1 p.)	2.00	5.00	12.00
282-Metallic ink 2nd printing (1.00-c)	0.30	0.60	1.50
283-1st full app. Bishop	2.30	5.80	14.00
284–286; 287-Bishop joins team, 288-Last Portacio-c/a, 284-Brandon Peterson-a begins-ends 299	0.30	0.60	1.50
294-296 (1.50)-Polybagged w/trading card	0.40	0.80	2.00
297–299, 301–303, 305–309, 311	0.30	0.50	1.25
300 (3.95, 68 pgs.)-Hela-gods fall c-Nowlin, Jr.-c/a			
	1.00	2.00	5.00
304 (3.95, 68 pgs.)-Magneto hologram on c, 30th anniversary issue, Lee-a (4 pgs.)	1.00	2.00	5.00
307–Gold ed.	1.00	2.00	5.00
310 (1.95) w/bound in trading card sheet	0.40	0.80	2.00
312-321, 312-Bogo 1.50-c, bound-in card sheet			
	0.20	0.60	1.50
316, 317-(2.95)-Foil enhanced editions	0.60	1.20	3.00
318-322 (1.95) Poster (note: #320 Gold ed.)	0.40	0.80	2.00
323, 324, 326-330; 323-return from "Age of Apocalypse", 328-Sabretooth-c	0.40	0.80	2.00
325-Anniversary issue (3.95), Gatefold-c	0.80	1.60	4.00
Special 1 (12/70)-Kirby-c/a	7.10	21.00	50.00
Special 2 (11/71)	4.40	19.00	45.00
Annual 3 ('79)-New art, Wolverine still a red yellow costume			
	2.40	7.30	17.00
Annual 4 ('80)-Dr.Strange-c/story	1.30	3.00	7.50
Annual 5 ('81)	1.00	2.50	6.00
Annual 6-8 ('82-84, 52 pgs.)-6-Dracula app.	1.00	2.00	5.00
Annual 9 ('1985)-Art Adams-a, New Mutants x-over from New Mutants Special #1	1.90	5.60	13.00
Annual 10 (1988)-Art Adams-a	1.60	4.70	11.00
Annual 11 ('87)	0.60	1.20	3.00
Annual 12 ('88)-Evol. War; Art Adams-a(p)	0.80	1.60	4.00
Annual 13 ('89)-Atlantis Attacks	0.80	1.60	4.00
Annual 14 ('90, 2.00)- 1st app. Gambit (minor app.), Art Adams-c/a		2.00	5.00
Annual 15 ('91, 2.00)-4 pg. orig. w/Wolverine solo back up story, 4th app. X-Force	0.80	1.60	4.00
Annual '92 (1.95, 2.00)-Jae Lee-c/a(2 stories)	0.50	0.90	2.25
Annual '93 (2.95)-Polybagged w/card	0.60	1.20	3.00
Annual '98 ('98, 2.95, 68 pgs.)	0.60	1.20	3.00
: The Dark Phoenix Saga (1996, 12.95)	1.90	5.60	13.00
95 (11/95, 3.95)-wrap-around-c	0.60	1.70	4.00

LYCANTHY X-MEN AT THE STATE FAIR IN TEXAS, THE

1983 (One-shot)

Marvel Comics Group

nn-Reprint-new-c/a The Dallas Times Herald 3.00 8.60 20.00

LYCANTHY X-MEN IN DAYS OF FUTURE PAST, THE

1999 (3.95, color, 52 pages)

Marvel Comics Group

nn-Byrne/Austin-c 0.80 1.60 4.00

LYNDERHOOD (TV)

July 1970–Mar. '78, Jul. 1972, Mar. 1975–No. 23, Feb. 1979

Charlton Comics/Gold Key

1 (1st series, Charlton) 7.30 21.00 60.00

2–10 4.40 13.10 35.00

1 (2nd series, Gold Key) 5.00 15.00 40.00

2–10 3.10 8.00 25.00

11–23: 13-1st app. Shlack of Solitude 1.90 5.00 15.00

LYNDERHOOD SUMMER SPECIAL

Oct. 1993 (2.25, color)

Harvey Comics

1 0.50 0.90 2.25

UNDERWORLD UNLEASHED

Nov 1995-Present (2.95, color, limited issues)

DC Comics

1–3-Wade-a 0.60 1.20 3.00

: Apokolips-Dark Uprising 1-(1.95) 0.40 0.80 2.00

: Batman-Devil's Asylum 1 (2.95) Batman app. 0.60 1.20 3.00

: Abyss-Hell's Sentinel 1-(2.95)-Alan Scott, Phantom Stranger, Zatanna app. 0.60 1.20 3.00

: Patterns of Fear-(2.95) 0.60 1.20 3.00

UNEARTHLY SPECTACULARS

Oct. 1965-No. 3 Mar. 1967 (81, 12¢, 2.3 25¢ giants)

Harvey Publications

1-Tiger Boy, Simon-c 1.90 5.60 13.00

2-Jack O. Frost, Tiger Boy & Three Racesteers app., Williamson, Wood, Kane-a 3.00 9.40 22.00

3-Jack O. Frost app., Williamson/Crandall-a 3.00 9.40 22.00

UNEXPECTED, THE (Formerly Tales of the ...)

No. 105 Feb-Mar. 1968-No. 222, May, 1982

National Periodical Publications/DC Comics

105-Beg-a 12¢ issues 2.10 8.60 20.00

106-112; 113-Last 12¢ issue 2.50 6.30 15.00

114, 115, 117, 118, 120, 122-127 1.20 2.50 6.00

116, 119, 121, 128-Wrightson-a 1.30 3.00 8.00

129–162; 152-15¢ issues (#'s 2, 157-162-1.00) pgs.) 0.60 1.20 3.00

163–188; 187, 188-(44 pgs.) 0.30 0.60 1.60

189, 190, 192–195-(1.00, 68 pgs) 0.40 0.80 2.00

191-Reprs-e(p) (1.00, 68 pgs) 0.60 1.20 3.00

196-221, 208-Return of Johnny Peril 0.30 0.60 1.40

UNION

June, 1993-No. 0, b/w, 1994 (1.95, color)

Image Comics

0-(7/94, 2.50) 0.50 1.00 2.50

0-A-Ignacio Portacio-c, see Deathstroke #5 1.40 2.80 7.00

1-(2.50)-Embossed hi-c, Thorne-c/a in all 0.50 1.00 2.50

1 (1.95)-Sensational ed. w/6-fold-c 0.40 0.80 2.00

2–4-6 (7/94) 0.40 0.80 2.00

UNION

Feb 1995-Present (2.50, color)

Image Comics

1–3, 5–8 0.50 1.00 2.50

4-(3.95) Newsstand & WildStorm Rising Part 3 0.40 0.80 2.00

4 (2.50)-Direct Market, WildStorm Rising Part 3, Bound In Card 0.50 1.00 2.50

UNITY

No. 0, Aug. 1992-No. 1, 1992 (free, o/o)

Valiant

0-(Blue)-Smith-c/a, prequel to Unity x-overs in x-O Valiant titles; free to everyone that bought all 8 Unity titles that month 0.70 2.00 4.00

0-Red logo: scarcer (5,000 made) 2.00 6.00 15.00

0-Gold variant 1.00 4.00 10.00

1-Eclipse: Unity x-overs; 1 copy available for every 8 Unity books ordered 0.60 2.00 4.00

1-(Gold)-Promotional copy 1.00 4.00 10.00

1-(Platinum)-Promo copy: scarcer 2.00 7.00 17.00

: Yearbook 1 (4/95, 3.95)-"1994" in indicia 0.80 1.60 4.00

UNIVERSAL MONSTERS

1991 (3 95/4.95, color, 52 pgs.)

Dark Horse Comics

Frankenstein-ex-Original movie adaptation; painted-c 0.80 1.60 4.00

Dracula-ex-(4.95)-Original movie adaptation 1.00 2.00 5.00

Mummy-ex-(4.95)-Original movie adaptation 1.00 2.00 5.00

Creature from the Black Lagoon-(4.95) A. Adams/Austin-c/a 1.00 2.00 5.00

UNKNOWN SOLDIER (Formerly Star-Spangled War Stories)

2015, Apr-May, 1977-Nt. 268, Oct, 1982

National Periodical Publications/DC Comics

205-258: 251-Enemy Ace begins 0.40 0.80 2.00

UNKNOWN WORLDS

Aug, 1960-No. 57, Aug, 1967

American Comics Group

1-Williamson-c/4 more issues 13.00 38.00 115.00

2-5; 2-Dinosaur-c/story 7.00 20.00 60.00

6-11; 9-Dinosaur-c/story, 11-Last 10¢ issue 5.00 15.00 45.00

12-19; 12¢ issues thru #57 4.00 12.00 35.00

20-Hitler comes (12-1/62-63) 4.00 13.00 40.00

21-35 2.00 7.00 22.00

36-"The People vs. Hendricks" by Craig; most popular ACG story ever 3.00 9.00 27.00

37-46 2.00 7.00 20.00

47-Williamson-c/Auro, into the Unknown #56, 3 pgs., Craig-a 2.00 7.00 22.00

48-57, 49, 50, 54-Orlando-a, 53-Frankenstein app. 2.00 6.00 18.00

UNKNOWN WORLDS OF SCIENCE FICTION

Jan, 1975-No. 6, Nov. 1975 (1.00, B&W magazine)

Marvel Comics Group

1-Williamson/Fernandez/Frazetta-c/Wrightson #1, N. Adams-c/Phase 1, Redondo-c/a 0.80 1.60 4.00

2-4; 2, 3-Perez-a 0.60 1.20 3.00

5-Starlin 1 (7/76, 100 pgs.)-Newton painted-c 0.60 1.20 3.00

UNTOLD LEGEND OF THE BATMAN, THE

July, 1980-No. 3, Sept, 1980 (Mini-series)

DC Comics

1-Orlando, Joker-c, Byrne-a 0.80 1.60 4.00

2, 3 0.60 1.20 3.00

1-3, Batman Special premiums (1989, 28 pgs., 6x9") 1st & 2nd printings exist 0.40 0.80 2.00

UNTOLD TALES OF SPIDER-MAN

Sep 1995-Present (.99¢, color)

Marvel Comics

1-6-Buscema-a 0.20 0.40 1.00

UNUSUAL TALES (Blue Beetle #50 on)

No. 1, 1955-No. 49, Mar-Apr, 1965

Charlton Comics

1 15.00 50.00 120.00

2 7.00 21.00 55.00

3–5 4.00 12.00 33.00

6-Dillon-c/only 6.00 17.00 44.00

7, 8-Dillon-c/a 12.00 36.00 95.00

9-Dillon-c/a (1.20 pgs.) 13.00 38.00 100.00

10-Dillon-c/a(4) 15.00 45.00 120.00

11-13/58, 68 pgs.)-Ditko-a(4) 14.00 41.00 110.00

12, 14-Ditko-a 9.00 28.00 75.00

13, 16-20 3.00 10.00 26.00

15-Ditko-c/a 9.00 27.00 72.00

21,24,28	2.00	4.00	8.00
22, 23, 25-27, 29-Oxlo-a	6.00	12.00	24.00
30-49	2.00	6.00	16.00

U.S. AGENT (See Captain America #354)
June, 1993. No. 4 Sept. 1993 (1.75, color, mini-series)
Marvel Comics
1–4 — 0.40 — 0.70 — 1.75

USAGI YOJIMBO (See Albedo & Space Usagi)
July, 1987-No. 30? (2.00, B&W)
Fantagraphics Books
1 — 0.60 — 1.20 — 3.00
2–9, 11–28 — 0.40 — 0.80 — 2.00
5, 8, 10-2nd printings (2.00) — 0.40 — 0.80 — 2.00
10-TMNT app. — 0.60 — 1.20 — 3.00
29–36(-$2.25-c) — 0.50 — 0.90 — 2.25
Color Special 1 (11.00, 2.95) — 0.60 — 1.20 — 3.00
Summer Special 1 (1986, 2.75, B&W) — 1.00 — 2.50 — 6.00

USAGI YOJIMBO
Mar, 1994-Present (2.75, cx-oc)
Mirage Studios
V2#1-16: 1-TMNT app. — 0.60 — 1.10 — 2.75

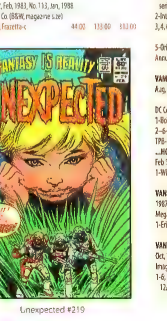
VALERIA THE SHE-BAT
Sep 1995 (2.50, color)
Windjammer
1–2 — 0.50 — 1.00 — 2.50

VALOR
May 1992- Sept 1994 (1.25/1.50, color)
DC Comics
1-12 2-Supergirl app, 4-Lobo app, 12-Cobo cameo. — 0.30 — 0.50 — 1.25
13-23, 33-Begin 1.50-c, 17-Death of Valor, 18-22 Build up to Zero Hour, 23-Zero Hour — 0.30 — 0.60 — 1.50

VAMPIRE BITES
May 1995-Present (2.95, B&W)
Brainstorm Comics
1-9in-ops — 0.60 — 1.20 — 3.00

VAMPIRE LESTAT, THE
Jan, 1990-No. 12, 1993 (2.50, mini-series)
Innovation
1 — 4.10 — 12.90 — 30.00
1-2nd-4th printings — 0.50 — 1.00 — 2.50
2 — 2.10 — 6.40 — 15.00
2-2nd & 3rd printings — 0.50 — 1.00 — 2.50
3–5 — 1.30 — 3.30 — 8.00
6–12 — 1.00 — 2.00 — 5.00
Note: 2nd printings of most issues exist and are worth cover price.

VAMPIRELLA
Sept, 1969 -No. 112, Feb, 1983, No. 113, Jan, 1988
Warren Publishing Co. (B&W magazine size)
1-Nino Yamamoto, Fiorentino-c — 44.00 — 110.00 — 440.00



Unexpected #219

2-Amazonia series begins, ends #12 — 17.10 — [illegible] — [illegible]
3-Scarce, low circulation — 26.00 — 107.00 — 250.00
4-7, 9, 11-Painted-c — 10.00 — 29.00 — 67.00
8-Vampirella begins as serious series — 10.00 — 30.00 — 70.00
9-Smith art; Boris cover — 8.00 — 24.00 — 57.00
10-No Vampirella story — 3.60 — 11.00 — 26.00
12-13, 15-20 pgs & 16 pgs Pleistocene — 5.70 — 17.30 — 40.00
14, 21, 25 — 3.70 — 11.10 — 26.00
15-(1973 Annual) — 5.00 — 15.90 — 37.00
26, 28-30, 38-40, 51-Fraxetta-c — 3.00 — 7.50 — 19.00
27-(1977 Annual) — 4.20 — 10.00 — 24.00
31-(1975 Annual) — 3.30 — 8.30 — 20.00
41-45, 47-50 — 2.40 — 4.80 — 12.00
46-Origin of Vampirella retold (10/75) — 3.00 — 6.00 — 15.00
52-99 — 2.00 — 4.00 — 10.00
100-(96 pgs.)-Reprint special, origin retold — 5.00 — 10.00 — 25.00
101-110,112 — 4.00 — 8.00 — 20.00
111-Giant Collector's Edition (2.50) — 4.00 — 8.00 — 20.00
113 (1988) price 1st Harris Comics issue — 1.00 — 2.00 — 5.00
Annual 1 (1972) New origin Vampirella — 27.00 — 81.00 — 320.00
Special 1 (1977, large square bound) — 3.70 — 9.20 — 22.00

VAMPIRELLA (HARRIS COMICS)
(Also see Cant' . . . Flip Book, Vengeance of . . .)
May, 1992-No. 3, Nov, 1993 (2.95, color)
0 — 0.70 — 1.70 — 4.00
0-Gold — 7.50 — 18.80 — 45.00
1-2 In Ballent insc & A. Hughes-c in #1-3 — 5.00 — 15.00 — 35.00
1-2nd printing — 1.00 — 2.00 — 5.00
2 — 1.00 — 2.50 — 6.00
3-5, 1-5 contest certificates for Free Dave Stevens Vampi poster. — [illegible]
5-D.Brereton-c — 1.40 — 2.80 — 7.00
Vampirella TPB (10/93, 5.95)-rI1-4;Junko-c — [illegible]
...CLASSIC
Feb 1995-Nov 1995 (2.95, color)
1-5-rI A. Goodwin-a, 1-4-Gonzalez pinup — 0.60 — 1.20 — 3.00
...MORNING IN AMERICA
1991-No. 4, 1992 (2.95, B&W, mini-series)
1-All have Kaluta painted-c — 1.40 — 2.80 — 7.00
2–4 — 1.00 — 2.00 — 5.00
...PIN-UP SPECIAL
Oct 1995 (2.95, color, one-shot)
1-Hughes-c, pn-ups by various — 0.60 — 1.20 — 3.00
...SHADOWHAWK: CREATURES OF THE NIGHT
1995 (4.95, color, limited series)
1 — 1.00 — 2.50 — 5.00
...STRIKES
Sep 1995-Present (2.95, color, limited series)
1-2; 1-photo-c, 2-Dodaro-c, polybagged w/card — 0.60 — 1.20 — 3.00

VAMPIRE TALES
Aug, 1973-No. 11, June, 1975 (B&W magazine)
Marvel Comics Group
1-Morbius, the Living Vampire begins by Mancos (1st solo Morbius series & 5th Morbius app.) — 3.00 — 9.90 — 23.00
2-Ploog Satana, Starsmith-c — 1.70 — 4.00 — 10.00
3, 4, 6-11, 3-Satana app, 6-1st Lilith app., 8-Blade app. (see Tomb of Dracula) — 1.00 — 2.00 — 5.00
5-Origin Morbius — 1.30 — 3.00 — 7.50
Annual 1 (10/75)-Hleith-c/89 — 0.60 — 1.20 — 3.00

VAMPS (DC Comics)
Aug, 1994- Jan, 1995 (1.95, color, limited series, mature)
DC Comics
1-Rollins-c — 1.00 — 2.00 — 5.00
2–6-Bolland-c — 0.60 — 1.20 — 3.00
TPB (9.95)-rr — — — 10.00
...HOLLYWOOD & VEIN
Feb 1996 (2.25, color, limited series)
1-Wrightson-c — 0.50 — 0.90 — 2.25

VANGUARD (OUTPOST, EARTH) (See Megaton & Savage Dragon)
1987 (1.50, color)
Megaton Comics
1-Erik Larsen-c/p) — 0.70 — 1.40 — 3.50

VANGUARD
Oct, 1993-Present (1.95, color)
Image Comics
1-6, 1-Gatefold-c, Supreme x-over, Erik Larsen back-up, 3-(12/93)-Indicia-12/94, 4-Berzerker back-up, 5-Angel Medina-a(p)

Vampirella Classic #5

0.40 — 0.80 — 2.00

VANGUARD ILLUSTRATED
May, 1983-No. 11 Oct, 1984
Pacific Comics
1-6,8-11;2-Dave Stevens-c — 0.30 — 0.60 — 1.50
7-1st app. Mr. Monster — 1.00 — 2.00 — 5.00

VAULT OF EVIL
Feb, 1973-No. 23, Nov 1975
Marvel Comics Group
1-(1950s reprints begin) — 0.60 — 1.20 — 3.00
2-23; 5,6-Brunner-c — 0.40 — 0.80 — 1.75

VAULT OF HORROR, THE
Aug, 1990-No. 6, June, 1991 (1.95, color, 68 pgs.)
Gladstone Publ
1 — 0.80 — 1.60 — 4.00
2-6; 6-Begins 2.00-c — 0.40 — 0.80 — 2.00

VELOCITY
Nov 1995-Present (2.50, cx-cr)
Image Comics
1 3-Baisden-c, 2-Savage Dragon-c/app. — 0.50 — 1.00 — 2.50

VENGEANCE OF VAMPIRELLA
Apr, 1994-Present (2.95, color)
Harris Comics
1-(3.50)-Quesada/Palmiotti "blood/foil" wraparound-c — 3.30 — 8.30 — 20.00
1-(3.50)-2nd printing; blue foil-c — 1.00 — 2.00 — 5.00
1-Gold — 8.00 — 16.00 — 40.00
2 — 2.40 — 6.80 — 12.00
3,4 — 1.40 — 2.80 — 7.00
5–21, 8-Polybagged w/trading card, 10-w/cx-cpns for Ryder-25 poster — 0.60 — 1.20 — 3.00
11, 19-Polybagged w/trading card, Bloodshed (93, 6.93, TPB) — — — 7.00
...THE MYSTERY WALK
Nov 1995-Present (2.95, color)
0- — 0.60 — 1.20 — 3.00

VENGEANCE SQUAD
Aug, 1975- No. 6, May, 1976 (#1: 3 are 25¢ issues)
Charlton Comics
1 Wilbe Mauser, Private Eye begins by Staton — 0.40 — 0.80 — 2.00
2-6-Morrow-a in all — 0.30 — 0.60 — 1.60
5, 6-Modern Comics-r (1977) — 0.30 — 0.60 — 1.40

VENOM (Marvel Comics)
...ALONG CAME A SPIDER
Jan 1996-Present (2.95, color, limited series)
1,2-Spider-Man, Carnage app. — 0.60 — 1.20 — 3.00
...CARNAGE UNLEASHED
Apr 1995 July 1995 (2.95, cx-oc, limited series)
1–4 — 0.60 — 1.20 — 3.00
...FUNERAL PYRE
Aug, 1993-No. 3, Oct, 1993 (2.95, color, limited series)

1-3, 7 Halo-quirk foil-c, Punisher app. c & 0.60 1.20 3.00
...LETHAL PROTECTOR (See Amaz vs. Spidr Man #298)
Feb, 1993-No. 6, July, 1993 (2.95, w-tool screw)
1-Red halo-quirk foil-c 1.00 2.00 5.00
1-Gold variant sold to retailers 2.60 8.00 18.00
1-Black-c variant 21.40 64.00 150.00
2-6-Spider-Man app in all 0.60 1.20 3.00
...NIGHTS OF VENGEANCE
Aug, 1994 No. 4, Nov, 1994 (2.95, color, limited series)
1-4-1-Red foil-c 0.60 1.20 3.00
...SEPARATION ANXIETY
Dec, 1994-Mar, 1995 (2.95, color, limited series)
1-4, 1-Embossed-c 0.60 1.20 3.00
... SINNER TAKES ALL
Aug 1995-Present (2.95, color, limited series)
1-5 0.60 1.20 3.00
...SUPER SPECIAL
Aug 1995 (3.95, color)
1-Flip book 0.80 1.60 4.00
...THE ENEMY WITHIN
Feb, 1994-No. 3, Apr, 1994 (2.95, color, limited series)
1, 1-Dem sqeezlr & Mantis app. 1-Glow-in-the-dark-c 0.60 1.20 3.00
...THE MACE
May 1994-No. 3, July 1994 (2.95, color, limited series)
1-3; 1-Embossed cover 0.60 1.20 3.00
...THE MADNESS
Nov, 1993-No. 3, Jan, 1994 (2.95, color, limited series)
1-3 Kelley Jones-c/a, 1-Embossed-c 0.60 1.20 3.00

VEROTIKA
Mar 1995-Present (2.95, color, adult readers)
Heavrik
1, 2 2.00 4.00 10.00
3–7 0.60 1.20 3.00

VERTIGO (DC COMICS)
...GALLERY
1995 (5.50, color, one-shot)
1-pin-ups by various, McKean-c 0.70 1.40 3.50
...JAM
Aug, 1993 (3.50, color, 68 pgs.)
1-Sandman by Gaiman, Swamp Thing, etc. 0.80 1.60 4.00
...PREVIEW
1992 (75¢ color, 36 pgs.)
1-Vertigo preview; Sandman story by Gaiman 0.40 0.80 2.00
...VISIONS
1993-1994/1995 (Color, 68 pgs.)
Dr. Occult 1 (3.95, 7/94) 0.80 1.60 4.00
The Geek 1 (3.95, 6/93) 0.80 1.60 4.00
The Phantom Stranger 1 (2.50, 10/93) 0.70 1.40 3.50
The Eaters 1 (1.95, color, 1995); McTague-c 1.00 2.00 5.00

VERY VICEY
1993? -Present (2.50, B&W)
Meet Danny Doom
1–8 0.50 1.00 2.50
...Calling All Hijinks-(1/93, 2.50) 1– 0.50 1.00 2.50

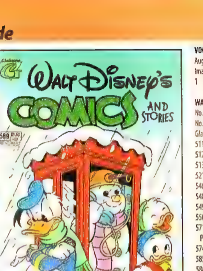
V FOR VENDETTA
Sept, 1988-No. 10, May, 1989 (2.00 color, maxi-series)
DC Comics
1 1st Alan Moore scripts on art 0.40 0.80 2.00
TPB (1990, 14.95) 15.00

VICTORY
June, 1994-Dec 1994 (2.50, color limited series)
Topps Comics
1–5 0.50 1.00 2.50

VIGILANTE: CITY LIGHTS, PRAIRIE JUSTICE
Nov 1995-Feb 1996 (2.50, color, 3 limited series)
DC Comics
1—4-Robinson-a 0.50 1.00 2.50

VINTAGE MAGNUS (Robot Fighter)
Jan, 1992-No. 4, Apr, 1992 (2.25, color)
Valiant
1-Layton-c/Morgan a 22 0.60 1.20 3.00
2–4 0.60 1.20 3.00

VIOLATOR (See Spawn #2)
May 1994-Aug 1994 (1.95, color)



Walt Disney's Comics & Stories #589

Image Comics
1-Alan Moore-s 0.80 2.00 5.00
2-3-Alan Moore scripts 2, 3-Bart Sears-c/p(a) 2-
0.80 1.60 4.00

VIOLATOR VS. BADROCK
May 1995-Aug 1995 (2.50, color, limited series)
Image Comics
1—4—Alan Moore-s, 1-variant-c (3?) 0.50 1.00 2.50

VIRTUA FIGHTER
Aug 1995-Present (2.95, color)
Marvel Comics
1-Sega Saturn game 0.60 1.20 3.00

VIRUS
1993-No. 4, 1993 (2.50, color)
Dark Horse Comics
1-4-Pizzag-c 0.50 1.00 2.50

VISION, THE
Nov 1994-Feb 1995 (1.75, color)
Marvel Comics
1–4 0.40 0.70 1.75

VISIONS
No. 1 1979-No. 5, 1983 (B&W, fanzine)
Vision Publications
1-Fleming Gamst stories 8.00 24.00 55.00
2-Fleming Gamst stories 4.30 13.00 30.00
3-Fleming Gamst stories 2.10 6.00 15.00
4-Fleming Gamst covers & inks 2.00 8.60 20.00
5 (1983)-1 page Fleming Gamst 1.20 2.90 7.00
Note: After No. 4, Visions became an annual publication of The Alpha Fantasy Fan

VISITOR, THE
Apr 1995-Nov 1995 (2.50, color)
Valiant Comics
1–13, 8-Harbinger revealed 0.50 1.00 2.50

VISITOR VS. THE VALIANT UNIVERSE, THE
Feb 1995-Mar 1995 (2.95, color, limited series)
Valiant
1-2 1-X-O Manowar, Armorines & Dr. Solar app. 0.60 1.20 3.00

VOGUE
Oct 1995-Present (2.50, color, 3 limited series)
Image Comics
1,2-Liefeld-c 0.50 1.00 2.50
1-variant-c 0.60 1.20 3.00

VOODOO-ZEALOT: SKIN TRADE
Aug 1995 (4.95, color, one-shot)
Image Comics
1 1.00 2.00 5.00

WALT DISNEY'S COMICS AND STORIES
No. 511, Nov, 1988-No. 547, April, 1990 (Color)
No. 548, May, 1990-Present
Gladstone Publ./Disney/Gladstone
511-Wuzzles app. 1.20 2.90 7.00
512 0.80 1.60 4.00
513-520; 518-Infinity-c 0.50 1.00 2.50
521-545, 541-545 are 52 pgs. 0.40 0.80 2.00
546, 547 (1.95, 68 pgs.) 0.60 1.20 3.00
548 (1.50, 6/90)-1st Disney issue 0.50 0.90 2.25
549, 551-570, 572, 573, 577-579, 581, 584 0.40 0.80 2.00
550 (2.25)-D. Duck by Barks 0.60 1.20 3.00
571-(2.95, 68 pgs.)-DD's Atom Bomb pt) by Barks from 1947 Cheerios Premium 0.90 1.70 4.25
574-576, 580, 582, 583 (2.95, 68 pgs.) 0.80 1.60 4.00
585 (2.50, 52 pgs.)-Reprints #140 0.80 1.60 4.00
586, 587 (1.50)-Gladstone begin age in 0.40 0.80 2.00
588-598 0.40 0.80 2.00

WALT DISNEY'S DONALD AND MICKEY (Formerly Mickey and Donald)
No. 19, Sept, 1993-Present (1.50, color)
The Bruce Hamilton Company (Gladstone)
19, 21-24, 26-30: 19-Barks, Murry c.22-Barks "Omelet" story r/WDC&S #146 0.40 0.80 2.00
20-(2.95, 68 pgs.)-Barks-r 0.80 1.60 4.00
25-(2.95, 68 pgs) 0.80 1.60 4.00

WALT DISNEY'S DONALD DUCK
Oct, 1986-No. 279, May, 1990; No. 280, Sept, 1993-Present (Color)
Gladstone Publ
246 1.70 4.00 10.00
247-249 1.00 2.00 5.00
250-(1.50, 68 pgs.)-Reprints FC #9 2.30 6.40 15.00
251-255 0.80 1.30 3.75
257-(1.50, 52 pgs.)-A Vacation Parade #1 0.80 1.60 4.00
258-260 0.60 1.20 3.00
261-277 0.50 0.90 2.25
278, 279-(1.95, 68 pgs.) 0.60 1.00 2.50
280-285, 287-294: 280-Begin 1.50-c; 283-Rose-s/strips & part-c 0.50 0.90 2.25
286-(2.95, 68 pgs.)-" Happy Birthday, Donald"-c 0.70 1.40 3.50

WALT DISNEY'S DONALD DUCK ADVENTURES
Nov, 1987-No. 20, Apr, 1990 (95¢, color)
No. 21, Aug, 1993-Present (1.50, color)
Gladstone Pub./Disney Comics
1 1.10 2.20 5.50
2-4-Four Color #308 0.50 0.90 2.25
3, 4, 6, 7, 9-13, 15, 15-18 0.40 0.80 2.00
5, 8-Rosa art 0.70 1.30 3.25
12 Rosa story/art w/ Barks poster 0.80 1.60 4.00
14 r/F.C. 29 - The Mummy's Ring (Barks) 0.60 1.20 3.00
19, 20-(1.95, 68 pgs.) 0.60 1.20 3.00
21-Rosa-c, r/Pieces of Wonderia (D.D. #46) 0.50 0.90 2.25
22-r/FC 282-The Pixilated Parrot (Barks) 0.50 0.90 2.25
23-27, 29, 31, 21, 23-Rosa-c, 31-Pilbrock-c 0.40 0.80 2.00
28-(2.95, 68 pgs)-r/FC 199, Sheriff of Bullet Valley (Barks) 0.80 1.60 4.00
30-(2.95, 68 pgs)-r/FC 367 "Christmas for Shacktown" (Barks) 0.80 1.60 4.00

WALT DISNEY'S DONALD DUCK ADVENTURES
June, 1990-No. 38, July, 1993 (1.50, color)
Disney Comics
1-Rosa story & art (1st Disney Issue) 0.80 1.60 4.00
2–38 0.30 0.60 1.50

WALT DISNEY'S UNCLE SCROOGE
Oct, 1986-No. 242, Apr, 1990 (Color)
No. 243, June, 1990-Present
Gladstone Pub./Disney Comics #243-280/Gladstone #281 on
210-r/1st Beagle Boys 3.30 8.30 20.00
211-218 2.40 6.80 12.00
219-Sin Of The Sun by Rosa 2.90 9.00 20.00
220-Don Rosa story 1.00 2.00 5.00
221-230: 224, 226, 227-Rosa-a 0.60 1.20 3.00
231-240: 235-Rosa story/art 0.50 1.00 2.50
241, 242-(1.95, 68 pgs.) 0.60 1.20 3.00

243-249, 251-264 (1.50); 283-nVADCS #58 0.50 0.90 2.25
250-(2.25, 52 pgs.); Banks-r 0.60 1.20 3.00
265-The Life and Times of Scrooge McDuck Pt.1; Rosa-c/a/scripts 1.00 2.00 5.00
286-291-The Life and Times of Scrooge McDuck Pt. 2-7; Rosa-c/a/scripts 0.60 1.20 3.00

WALT DISNEY'S UNCLE SCROOGE ADVENTURES (Uncle Scrooge Adventures #1-31)
Mov. 1987-No. 21, May, 1990 (95¢, color)
No. 22, Sept, 1993-Present (1.50, color)
Gladstone Publ
1 1.00 2.50 6.00
2-5; 5-Rosa-c/a 0.50 1.00 2.50
6-10; 9, 14-Rosa art 0.40 0.80 2.00
20, 21-(1.95), 20-Rosa-c/a 0.60 1.20 3.00
22 (1.50), Rosa cover; nVUS #26 0.50 0.90 2.25
23 (2.95, 68 pgs.)-Vs. Phantom Blot; Barks-r 0.80 1.60 4.00
24-26, 28, 31-36, 24, 25, 29, 31, 32-Rosa-c; nVUS #21 0.40 0.80 2.00
27 Round-ups of the Lost Library, Rosa-c/a/story; origin of the Junior Woodchuck Guidebook 0.60 1.20 3.00
28-(2.95, 68 pgs)-nVUS #13 with restored missing panels, Rosa-c 0.80 1.60 4.00
30-(2.95, 68 pgs)-nVUS #12; Rosa-c, 33-(2.95) 0.80 1.60 4.00

WALT WILLY'S ...
Dec, 1987 Apr, 1988
Eclipse Comics
.. Christmas Classics 1 (1987, 1.75, color) 0.40 0.70 1.75
.. Spraystone Tales 1 (1988, 2.50) 0.50 1.00 2.50

WANTED: THE WORLD'S MOST DANGEROUS VILLAINS
July-Aug, 1972-No. 9, Aug-Sept, 1973 (All 20¢ issues)
DC Comics (All reprints)
1-Batman-c/story; Green Lantern-r/G.L. #1 1.30 2.60 6.50
2-Batman/Joker/Penguin-c/story; reprinted from Batman #25 1.30 3.30 8.00
3-9; All GA reprints 0.80 1.60 4.00

WARBLADE: ENDANGERED SPECIES
Jan 1995 - Apr 1995 (2.50, color, limited series)
Image Comics
1-4; 1-Gatefold wraparound-c 0.50 1.00 2.50

WARCHILD
Jun 1993 - Present (2.50, color)
Maximum Press
1-Limited-c/s 0.60 1.20 3.00
2-3 0.50 1.00 2.50
1-3-variant-c 0.60 1.20 3.00

WARLOCK (The Power Of...) (See Fantastic Four 66, 67, Incred. Hulk 178, Infin.ty War, Marvel Premiere, Silver Surfer #4, Strange Tales, Thor 165)
Aug, 1972-No. 8, Oct, 1973; No. 9, Oct, 1975-No. 15, Nov, 1976
Marvel Comics Group
1-Origin retold by Kane 3.60 10.70 25.00
2-3 1.40 4.00 10.00

Warlock #3

4-8; 4-Death of Eddie Roberts 1.20 3.10 7.50
9-2nd Thanos saga begins; Thanos cameo, Starlin-c/a in #9-15 1.50 4.00 9.00
10-Origin recap Thanos & Gamora, Thanos-c/story; Blasco vs. Magus-c/story 4.30 13.00 30.00
11-Thanos app.; Warlock dies 3.60 11.00 25.00
12-14; Saga cont. 14-Last 25¢ issue 1.60 4.70 11.00
15-Thanos-c/story 3.30 10.00 23.00

WARLOCK (...Special Edition on cover)
Dec, 1982-No. 6, June, 1983 (2.00, Direct)
Marvel Comics Group
1-6-Thanos-r/Str. Tales 178-181; Warlock 9-15, Marv. Team-Up 15 0.50 1.00 2.50
Avengers Ann. 7, Marv. 2-in-1 Ann. 2 0.80 2.00 5.00
Special Edition #1 (12/83) 0.50 1.00 2.50

WARLOCK
May, 1992-No. 0, Oct, 1992 (2.50, color, mini-series)
Marvel Comics
V2#1-6-nWarlock Special Edition series 0.50 1.00 2.50

WARLOCK AND THE INFINITY WATCH
Feb 1992-Aug 1995 (1.75/1.95, color)
Marvel Comics
1-Starlin scripts begin; Austin-c/a(p) in 1-4, 7; sequel to Infinity Gauntlet; brief origin recap Warlock 0.60 1.20 3.00
2-Reintro Moondragon 0.50 1.00 2.50
3 0.50 1.00 2.50
4-24, 26, 27; 7-Reintro The Magus, Moondragon app., 8, 9-Gamora battles Thanos-c/story 10-Thanos-c/shy, 13-Hulk app. 0.40 0.70 1.75
25-(2.95, 52 pgs.)-Die cut embossed double c; Thor & Thanos app. 0.60 1.20 3.00
28-42; 28 Begin 1.95-c, box-ad-in card sheet, 42-Final issue 0.40 0.80 2.00

WARLOCK CHRONICLES
June, 1993-No. 8, Feb, 1994 (2.00, color, mini-series)
Marvel Comics
1-(2.95)-Holo-grafix foil 'B-embossed-c, conjin retold, Starlin scripts begin; Keith Williams-c 0.60 1.20 3.00
2-8; 3-Thanos & Mephisto-c/story; 4-vs. Magus-c/story 0.40 0.80 2.00

WARLORD, THE
Jan-Feb, 1976-No. 133, Winter 1988 89
National Periodical Publications/DC Com-cs
1-Conf'd from 1st Issue Special; Mike Grell-c 2.10 6.40 15.00
2-Intro Machine 1.30 3.30 8.00
3-5 0.90 2.30 5.50
6-10; 6-Iron Mandi; 9-New costume 0.90 1.70 4.25
11-20; 11-Origin+ 0.70 1.30 3.25
21-49; 37, 38-Origin Omac by Starlin 0.50 0.90 2.25
41-47, 49-52-51-Reprints #1 0.30 0.60 1.40
48-(52 pgs.)-1st app. Arak 0.50 0.90 2.25
53-138, 132-100-Double-size 0.30 0.60 1.50
131-1st Grell-a at DC (9/88) 0.60 1.20 3.00
133-Last issue (52 pgs., 1.50) 0.30 0.60 1.50
Annual 1 (1982) 0.40 0.80 2.00
Annual 2-6 (1983-87) 0.60 0.40 1.00

WARLORD
Jan, 1992-No. 0, June, 1992 (1.75, color, mini-series)
DC Comics
1-6; Grell-c & scripts in all 0.40 0.70 1.75

WAR MACHINE (See Iron Man #281, 282 & Marvel Comics Presents #132)
Apr, 1994-Present (1.50, color)
Marvel Comics
"Active" Edition (no date, 75¢, BAW, 16 pgs.) 0.20 0.30 0.75
1-(2.95, 52 pgs.)-Collectors Ed., embossed foil-c, Cable app. 0.60 1.20 3.00
1-(2.00, 52 pgs.)-Newsstand Ed.; Cable app. 0.40 0.80 2.00
2-14, 16-23; 2-Round-up trading card sheet, Cable app., 3, 13-Deathlok app., 22-vs. Iron Man 0.30 0.60 1.50
8-(2.95)-Polybagged w/16 pg. Marvel Action Hour preview and sticker print, red/yellow logo 0.60 1.20 3.00
15-(2.50)-Flip Book 0.50 1.00 2.50

WAR PARTY
Oct, 1994-Present (2.95, B&W)
Lightning Comics
1-1st app. Deathmark 0.60 1.20 3.00

Warlord Annual #1

WARRIOR NUN AREALA
Dec 1994 - Present (2.95, color, Antarctic Press
1 1.00 2.00 5.00
2-3 0.60 1.20 3.00
2-Polybagged w/CD 1.20 2.40 6.00
Book 1 "Rituals" (7/95, 2.95, color) 1 3 0.60 1.20 3.00

WARSTRIKE
May 1994-Nov 1995 (1.95, color)
Mid Nu Comics (Ultraverse)
1-2; 1-Simonson-c 0.40 0.80 2.00
1-Ultra 5000 Limited silver foil 2.50 6.30 15.00
Giant Size 1 (12/94, 2.50, 44 pgs.) Prelude to Godwave 0.50 1.00 2.50

WARZONE
1995 (2.95, B&W)
Entity Comics
1-3 0.60 1.20 3.00

WATCHMEN
Sept 1986-No. 12 Oct, 1987 (max-series)
DC Comics
1-12 0.80 1.60 4.00

WEAPON X
Apr, 1994 (12.95, color, one-shot)
Marvel Comics
a-w/Marvel Comics Presents #2-84 1.90 6.00 13.00

WEAPON X
May 1995-Jun 1995 (1.95, color)
Marvel Comics
1-Age of Apocalypse 1.20 2.40 6.00
2-4 0.80 1.60 4.00

WEAPON ZERO
June 1995-Present (2.50, color)
Image Comics
0-4-Simonson-c/art 0.50 1.00 2.50

WEB OF SCARLET SPIDER
Oct 1995-Present (1.95, color)
Marvel Comics
1-4-replaces "Web of Spider-Man" 0.40 0.80 2.00

WEB OF SPIDER-MAN
April 1985-Sep 1995
Marvel Comics Group
1-5th app. black costume 5.70 17.00 40.00
2, 3 1.40 3.50 8.50
4-8; 7-Hulk x-over 1.10 2.20 5.50
9-13; 10-Painted-c 1.10 2.20 5.50
14-28; 18 (9/86) 1st app. Venom (behind the scenes, not shown) 19-Intro Hombug & Solo 1.00 2.00 5.00
29-New Hobgoblin (Macendale), Wolverine app. 2-10 0.90 1.80 4.50

50-Origin recap: Rose & Hobgoblin (Benefit) 2.10 6.00 15.00
51,52-Six part Reaves storyline begins 1.70 4.20 10.00
53-37, 39-47, 49 0.60 1.10 2.75
58-Hobgoblin app. 1.20 3.00 7.50
48-Origin & 1st full app of demonic Hobgoblin (Ormsby/Bright) cont'd from Spect. Spider-Man #147 3.60 11.00 25.00
50-(41.50, 52 pgs.) 0.50 1.00 2.50
51-58 0.40 0.80 2.00
59-Cosmic Spidey cont'd from Sp. Spider-Man 1.20 4.00 10.00
60,65,68,89,92,97,101,99,104-Regan & part Rose & Hobgoblin II story 0.40 0.80 2.00
61,64-Hobgob. in Macendale/reborn-story 0.40 0.80 2.00
62-67, 86, 66, 69-Green Goblin app. as a super-hero, 66-Demon leaves Hobgoblin, 1st Demogoblin 0.60 1.20 3.00
70-72 ($1.52 pgs.)-Silver holograms, polybagged w/poster 0.60 2.10 5.00
73-Red part-gold hologram-c 0.60 1.20 3.00
74-Origin & part-c over w/glints of Venom 0.70 1.30 3.25
75-79, 101-106, 106-106-Nightwatch back-ups 0.40 0.70 1.80
100-(2.95, 52 pgs.)-Ka-zar & Ltr.-c.cross new Sp.Der.-Armor 0.70 1.30 3.25
107-111, 107-Iron Sandsorm; Sand & Quicksand app. 0.30 0.50 1.25
112-114, 118, 119, 121-124, 126-129, 112-Begin 1.50-c, bound-in trading card insert, 113-Gambit app., 118-1st solo done, Venom app., 119-Iron Kat-ne, Scarlet Spider, Venom app. 127-Max. Closing pg. 2, 129-card insert 0.30 0.60 1.50
113-(2.95)-Collector's Ed. polybagged w/full-c, 16 pg. preview of S-M cartoon & animation ctrl 0.60 1.20 3.00
117-(1.50)-Flip book, Power & Responsibility pt. 1 0.30 0.60 1.50
137-(2.95)-Collectors edition, foil-c/flip book 0.80 1.60 4.00
139-($1.49)-Direct ed. polybagged w/Marvel Milestone Amaz. S-M #1.150 & coupon for Amaz. S-M #196, S-M #3.6 & Spect. S-M #273 1.10 2.70 6.50
120-(2.25)-Fl.p book w/preview of the Ultimate Spider-Man 0.60 0.90 2.25
125-(3.95)-Hicholoski-c/Gwen Stacy clone 0.80 1.60 4.00
125-(2.95)-Herostand 0.60 1.20 3.00
Sp.per Special (*95, 3.95) 1-flip book 0.80 1.60 4.00
Annual 1 ('80) 0.60 1.20 3.00
Annual 2 ('88) Arthur Adams-a 1.30 3.00 7.50
Annual 3 ('87) 0.60 1.20 3.00
Annual 4-('88) Evolutionary War 0.70 1.40 3.50
Annual 5-('89, 2,00)-Atlantis Attacks 0.60 1.10 2.75
Annual 6-('90, 2.00)-Mandarin/Bullseye story 0.60 1.10 2.75
Annual 7 ('91, 2.00)-Origin recap of Hobgoblin I & II, Green Goblin I & II, Venom, Carnage-c/a-c 0.60 1.10 2.75
Annual 8-('92, 2.25)-Venom story pt. 3 0.60 1.10 2.75
Annual 9-('93, 2.95)-Polybagged w/card 0.70 1.30 3.25
Annual 10 ('94, 2.95, 68 pgs.) 0.60 1.20 3.00

WEIRD MYSTERY TALES (See DC 100 Page Super Spectacular #14)
1-Jy.-Aug. 1972 1st, 74, Nov. 1975
National Periodical Publications
1-Kirby-a, Wrightson-c/part-a 1.20 2.40 6.00
2-24-A Starfire-a, 24-Wrightson-c 0.60 1.10 2.75

WEIRD SCIENCE
Sept. 1990-No. 4, Mar. 1991 (1.95, color, 68 pgs.)
Gladstone Publishing
1-4-Reprints. 3-Begin 2-00-c 0.40 0.80 2.00

WEIRD WAR TALES
Sept.-Oct. 1971-No. 124, June, 1983
National Periodical Publications/DC Comics
1-Kubert-a. 1-4, 7, c-1-7 1.60 3.20 8.00
2, 3-Drucker-a. 2-Grandall-a. 3, 5-Heath-a 0.90 1.80 4.50
4-7, 9, 10, 5, 6, 12-Toth-a 0.70 1.40 3.50
8-Neal Adams-c/a(p) 1.10 2.20 5.50
11-50-56-Crandall-a. Kubert-c/#2 0.50 0.90 2.25
51-63, 65-67, 69-124-99-Jerry Grandle Crossover Commanders 101-Interview/Joe G.). Robot 0.40 0.70 1.75
64, 68-Frank Miller-a 0.50 1.00 2.50

WEIRD WESTERN TALES (Formerly All-Star Western)
No. 12, June-July, 1972-No. 70, Aug. 1980
National Periodical Publications
12-(52 pgs.)-3rd app. Jonah Hex; Bat Lash & Pow Wow Smith-c; Al Dulitz by Neal Adams/Wrightson 2.90 8.00 20.00
13-4th app. Jonah Hex; Neal Adams-a 2.50 6.00 15.00
14, 29, 14-Toth-a. 28-Origin Jonah Hex 1.40 2.80 7.00
15-Neal Adams-c/a. Jonah Hex 1.20 3.00 7.00
16, 17, 19-28, 30-38, Jonah Hex on #1 38-Last Jonah Hex 0.60 1.20 3.00
18-1st all Jonah Hex issue (7-8/73) & 2nd app. 1.10 2.20 5.50
39-70: 39-Ongoing/1st app. Scalphunter & Sequoia 0.40 0.80 2.00

WEIRD WONDER TALES
Oct. 1973-No. 22, May, 1977
Marvel Comics Group
1-Wolverton-c/Mystic #6 (Eye of Doom) 0.50 1.00 2.50
2-22: 19-22-Dr. Druid (Doom)-r 0.40 0.80 2.00

WEIRD WORLDS
Aug. Sept. 1972-No. 9, Jan.-Feb. 1974, No. 10, Oct.-Nov. 1974
National Periodical Publications
1-John Carter, Warlord of Mars & Edgar Rice Burroughs begin (1st DC app.), Kubert-c (#1-10 are 20¢ issues) 1.00 2.00 5.00
2-7: 7-Last John Carter 0.60 1.20 3.00
8-10: 8-Jose Wolf begins (1st app.) by Clayton 0.40 0.70 1.75

WELCOME TO THE LITTLE SHOP OF HORRORS
May 1995-Present (2.50, color, limited series)
Roger Corman's Cosmic Comics
1-3 0.50 1.00 2.50

WEREWOLF (Also see Dracula & Frankenstein-r)
Dec. 1966-No. 3, Apr. 1967
Dell Publishing Co.
1-1st app. (Super hero) 0.70 1.40 5.50
2, 3 0.40 0.80 3.25

WEREWOLF BY NIGHT (Also see Giant-Size)
Sept. 1972-No. 43, Mar. 1977
Marvel Comics Group
1-Ploog-a cont'd on Marvel Spotlight #4 5.70 17.00 40.00
2 2.80 8.00 20.00
3-5 1.80 6.00 13.00
6-10 1.70 4.20 10.00
11-20: 15-New origin, Dracula-c/app. 1.30 3.30 8.00
21-31 0.90 2.30 5.50
32-Origin/1st app. Moon Knight (8/75) 7.00 21.00 50.00
33-2nd app. Moon Knight 4.30 13.00 30.00
34-36, 38-43 0.70 1.40 3.50
37-Moon Knight cameo 1.30 3.00 7.50

WEST COAST AVENGERS
Sept. 1984-No. 4, Dec. 1984 (Mini-series)
Marvel Comics Group
1 0.60 1.20 3.00
2-4 0.30 0.60 1.50

WEST COAST AVENGERS (Avengers West Coast #48 on)
Oct. 1985-No. 102 Jan. 1994 (Regular series)
Marvel Comics Group
V2#1-20 0.30 0.60 1.50
21-41 0.20 0.40 1.00
42-John Byrne-a/scripts begin, end 57 0.40 0.80 2.00
43-49, 48-Becomes Avengers West Coast 0.20 0.40 1.10
50-Re-intro original Human Torch 0.30 0.60 1.50
51-74, 76-99, 87, 88-Wolverine-c/a(p) 0.30 0.50 1.25
75-(1.50, 52 pgs.)-Flour x-over 0.30 0.60 1.50
100-(3.95, 68 pgs.)-Red foil embossed-c/death of Mockingbird 0.80 1.60 4.00
101, 102-103-X-Men x-over 0.30 0.50 1.25
Annual 1 ('86) 0.40 0.90 2.20
Annual 2 ('87), 1.25) 0.40 0.80 2.00
Annual 3 ('88)-Evolutionary War 0.40 1.10 2.75
Annual 4 ('89, 2.00)-Atlantis Attacks 0.40 0.90 2.20
Annual 5 ('90, 2.00), Annual 6 ('91, 2.00) 0.40 0.80 2.00
Annual 7 ('92, 2.25)-Guyhwood app. 0.50 0.90 2.25
Annual 8 ('93, 2.95)-Poly bagged w/Card 0.60 1.20 3.00

WESTERN GUNFIGHTERS
Aug. 1970-No. 33, Nov. 1975 (1 & 68 pgs.-7.52 pgs.)
Marvel Comics Group
1-Ghost Rider (western) beg's, ends #7 1.00 2.00 5.00
2-33-7-Origin Ghost Rider retold. 10-Origin Black Rider. 12-Origin Matt Slade 0.60 1.20 3.00

WESTERN KID, THE
Dec. 1971-No. 5, Aug. 1972 (All 30¢ issues)
Marvel Comics Group
1-Reprints/Ronnie-c/a(3) 0.70 1.30 3.25
2-5: 2-Ronrita-a; 5-Severin-c 0.50 1.00 2.50

WESTERN TEAM-UP
Nov. 1973 (30¢)
Marvel Comics Group
1-Origin & 1st app. The Dakota Kid 0.40 0.70 1.80

WETWORKS
June, 1994-Present (1.95, color)
Image Comics
1-"Milli" cr-c, Gansfeld wraparound-c; Portacio/Williams-c/a 1.00 2.00 5.00
1-Chicago Comicon Ed. 1.60 3.20 8.00
2-4 0.40 0.80 2.00
2-Alternate Portacio-c, see Deathblow #5 2.40 4.80 12.00
5-(2.50) 6-7, 9-13 0.50 1.00 2.50
8-(1.95)-Newsstand, Wildstorm Rising pt. 7 0.40 0.80 2.00
8-(2.50)-Direct Market, Wildstorm Rising pt. 7 0.50 1.00 2.50
Sourcebook 1 (10/94, 2.50)-Text & Also-no comics 0.50 1.00 2.50

WHAM-O GIANT COMICS
Apr. 1987 (Newspaper size, 98¢, one-shot, full color)
Wham-O-Wig Co.
1-Rat-Fink & Goody Bumpkin by Wally Wood 5.40 16.00 38.00

WHAT IF?
Feb. 1977-No. 47, Oct. 1984
Marvel Comics Group (All are 52 pgs.)
1-Brief origin Spider-Man, Elf. 2.60 7.70 18.00
2-Orig. & Punk retold 1.70 4.00 10.00
3-5 1.30 3.30 8.00
6-10-8-D. Stevens p/l in backup "Man-Spider" 1.20 2.90 7.00
11, 13 0.90 1.80 4.50
12-Giant-c. Buscema-c/a 1.30 2.70 6.50
14-16 0.90 1.70 4.25
17-Ghost Rider & Son Of Satan app. 1.30 3.00 7.50
18-(1.95, 52 pgs.)-Origin Dr. Doom retold 1.00 1.70 4.25
27, 28, 27-X-Men app., Miller-c, 28-00 by Miller, Ghost Rider app 1.60 4.70 11.00
36-"What If... Spider-Man's Clone Had Lived?" 2.00 5.00 12.00
37-(1.95)-X-100-c, X-Men app., Wolverine app. 2.10 6.40 15.00
32-47, 37-Old X-Men & Silver Scetter app. 0.50 1.00 2.50
Special (6/86, 1.50, color) 0.40 0.80 2.00

WHAT IF...? (2nd Series)
July, 1989-Present (1.25/1.50, color)
Marvel Comics
V2#1-Evolutionary War 0.80 1.60 4.00
2-5: 2-D.D., Punisher app. 0.60 1.10 2.75
6-9-Men 0.80 1.60 4.00
7-Wolverine app., Lifefid (a/p) 0.80 2.10 5.00
8, 11, 13-Mellaflare-c(#1) 0.50 0.90 2.25
9, 12, X-Men 0.60 1.20 3.00

10-Punisher app. 0.60 1.20 3.00
11-15, 17-21, 23, 27-29, 33-Prof.X app., Jim Lee c. 15-Cap/Falc-c/a 29-A-Men 0.30 0.60 1.50
16-Cross battles Wolverine 0.90 1.80 4.50
22-Silver Surfer by Lee/Austin c/a 0.60 1.20 3.00
24-Wolverine, Punisher app. 0.60 1.10 2.75
25-(1.50, 52 pgs.)-Wolverine app. 0.60 1.20 3.00
26-Punisher app. 0.40 0.80 2.00
30-(1.75, 52 pgs.) 0.40 0.70 1.75
31-40: 31-Cosmic Spidey & Venom app. 32-Wolverine 0.30 0.60 1.50
41-(1.75, 52 pgs.)-Avengers vs. Galactus 0.40 0.70 1.75
42-49, 51-60: 43-Wolverine 44-Venom/Punisher 45-Ghost Rider 46-Cable story, 47-Magneto. 49-Silver Surfer/Thanos, 52 Dr Doom 54 Beast's Head. 58-Punisher 59-Wolverine 60-X-Men Wedding Album 0.30 0.50 1.25
50-(2.95, 52 pgs.)-Foil embossed-c, "What If Wolv.Had Killed Wolverine" 0.60 1.20 3.00
61-82, 61-Juggs.1.50-c, bound-in card sheet. Spider Man 74-X-Men 76-Iron Watcher trade, 77, 81-X-Men, 78-Bisley c, 80-Hulk. 0.35 0.60 1.50

WHAT THE—?!
Aug. 1988-No. 24, Dec. 1992 (1 25/1 50, color; semi-serious)
Marvel Comics
1-Parodies in all 0.50 1.00 2.50
2,4,5,7-Punisher/Wolverine; c-in 1-c 0.50 1.00 2.50
3-X-Men parody; McFarlane-a 0.60 1.20 3.00
6-25, 6-Punisher/Wolverine, 9-Wolverine, 18-Star Trek vs/Wolverine & Thanos, Weapon X 0.30 0.50 1.25
26-fol'lpsc.of (2.50, 68 pgs.)-Spider-Man 2099 crossing, origin/1st Spider Hulk & Doomsdoug 0.50 1.00 2.50
Summer Special 1 ('93, 2.50)-X-Men 0.50 1.00 2.50

WHEELIE AND THE CHOPPER BUNCH (TV)
July, 1975-No.7, July, 1976 (Hanna-Barbera)
Charlton Comics
1, 2-Jigsaw text, Alex (early-a) 1.30 3.00 8.00
3-7-Sladin-a. 3-Chopper-c & text Ilius 0.80 1.70 4.25

WHERE CREATURES ROAM
July, 1970-No. 8, Sept. 1971 (Pre-hero ingenres in all)
Marvel Comics Group
1-Kirby/Ayers-c, Dikon-1,2,4,6,7 1.00 2.00 5.00
2-6-Kirby-c 0.60 1.20 3.00

WHERE MONSTERS DWELL
Jan, 1970-No. 38, Oct. 1975 (Pre-hero reprints in all)
Marvel Com cs Group
1-Kirby/Ditko-c 1.00 2.00 5.00
2-10, 12, 4-Gould&Fr 12-Giant size 0.50 1.00 2.50
11, 13-37: 18, 20-Starlin-c 0.40 0.80 2.00
38-Williamson-r/World of Suspense #3 0.50 1.00 2.50

WHERE'S HUDDLES? (TV) (See Fun-in #9)
Jan, 1971-No. 3, Dec, 1971 (Hanna-Barbera)
Gold Key
1 1.40 3.50 8.50
2, 3; 3-Reprints reissue #1 1.00 2.00 5.00

WHO'S WHO IN STAR TREK
Mar, 1987-No.2, Apr, 1987 (1 50, color)
DC Comics
1,2 1.00 1.90 4.75

WIDOW: METAL GYPSIES
Aug 1995-Present (3.00, color)
Condor Night
1,2 0.60 1.20 3.00
1-Platinum 1.00 2.00 5.00

WILDC.A.T.S ADVENTURES
Sept 1994-Jan 1995 (1.95, color)
Image Comics
1–5 0.40 0.80 2.00
6-(2.50) 7–10 0.50 1.00 2.50
Scarecrowbook 1 (1.95, 2.95) 0.60 1.20 3.00

WILDC.A.T.S: COVERT ACTION TEAMS
Aug, 1992-No. 4, Mar, 1993. No. 5, Nov, 1993-Present (1 95/2.50, color)
Image Comics
1-1st app., Jim Lee-c/a in all, contains 2 trad ng cards (2 versions exist, each with a different card) 1.30 3.00 8.00
1-(All gold fol.)(signed) 6.00 17.00 40.00
1-(All gold fol.) unsigned) 2.10 6.00 15.00
1-Newsstand ed. w/o cards 0.40 0.80 2.00
2-(2 50-Prism-foil stamped-c, direct sales only, contains coupon for Image Comics #0, 1st app. Wetworks by Portacio 4 pg previews) 1.00 3.20 8.00
2-With coupon missing 0.40 0.80 2.00
2-Direct Sale misprint w/no prism on-c 0.40 0.80 2.00
2-Newsstand copy no cards or prism c 0.40 0.80 2.00
3,4-(2.50), 3 Lee/Liefeld c,4 Pulsipher/w/Riggs card, 1st app. Tobe by Stroman, Youngblood cameo 1.00 2.00 5.00
4 Variant w/Red Card 1.00 2.00 5.00
5-7-(1.95) (note #6-Gold, #7-Silver editions) 0.80 1.60 4.00
8-12-(2.50) 8-Cameo of X-Men's Jean Grey & Scott Summers 0.80 1.60 4.00
11 Alternate Portacio-c see Deathblow #5 2.40 4.80 12.00
13-19, 21–24, 13-Jim Lee/Scott Williams-c, 0 Clairemont-c, Lee-a, 14-Lamen-a/Jay, 16-17-Channis-pt/pin-up, 21-24-Alan Moore-s 0.50 1.00 2.50
20-(2.50)-Direct Market, WildStorm Rising Part 2, Bound-in card 0.50 1.00 2.50
20-(1.95)-Newsstand, WildStorm Rising Part 2 0.40 0.80 2.00
...Wild.C.A.T.s Sourcebook 1 ('01/94, 2.50)-Foil embossed-c (note: Gold ed.) 0.50 1.00 2.50
...Wild.C.A.T.s Sourcebook 2 (11/94, 2.50)-Wraparound-c 0.50 1.00 2.50
...Corrigendium (6/93, 9.95) Polybagged w/Fi-4 exclusive #2 1.70 4.20 10.00
...Special 1 (11/93, 3.50, 52 pgs.)-Travis Charest/Williams c/a & pin-up 0.70 1.40 3.50

WILDC.A.T.S THRILLOGY
...une, 1995-No. 3, Dec, 1995 (1.95, color, mini-series)
Image Comics
1-(2.50)-Multi-color fold-c; Jae Lee-c/a 0.50 1.00 2.50
1-(1.95)-Newsstand ed. w/o fol-c 0.40 0.80 2.00
2, 3-Jae Lee-c/a 0.40 0.80 2.00

WILDSTAR
... SKY ZERO
Mar, 1993-No. 4, Nov, 1993 (1 95, color, mi ni-series)
mage Comics
1-Embossed-c w/silver ink 0.50 1.00 2.50
1-Gold variant 2.10 6.00 15.00
1-Newsstand ed. w/silver ink-c, not embossed 0.40 0.80 2.00
2-4; Ordway-c/a in all 0.40 0.80 2.00
...VOLUME II
Sep 1995-Present (2.50, color)
1 2 0.50 1.00 2.50

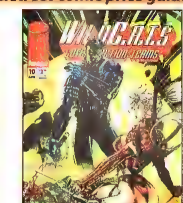
WILDSTORM (Image Comics)
1994/1995 (2 95/4 95, color)
...Chamber of Horrors-1/6/95, 3.50)-Bisley-c 0.70 1.40 3.50
...Pantles 1 (12/96, 4.95, 52 pgs)-Gen 13 1.40 2.80 7.00
...Swimsuit Special 1 (1/94, 2.95) 0.60 1.20 3.00
...Swimsuit Special 2 ('95, 2.50) 0.60 1.20 3.00
...Universe Sourcebook (5/95, 2 50) 0.50 1.00 2.50
...IB/95-Preview, 2.50) 1-4-arch. by various 0.50 1.00 2.50

WILDSTORM RISING
May 1995 (1 95/2.50, color)
Image Comics
1-(2.50)-Direct Market, WildStorm Rising Part 1, Bound-in card 0.50 1.00 2.50
1-(1.95)-Newsstand, WildStorm Rising Part 1 0.40 0.80 2.00
2-(2.50)-Direct Market, WildStorm R ising Part 10, Bound-in card 0.50 1.00 2.50
2-(1.95)-Newsstand, WildStorm Rising Part 10 0.40 0.80 2.00

WILD WILD WEST, THE (TV)
June, 1966-No. 7, Oct, 1969
Gold Key
1-Kirk/Williams-a 15.00 45.00 105.00
2 11.00 32.00 75.00
3–7 8.00 26.00 60.00

WILL TO POWER
...ust 1994-Aug 1994 (1.00, color, 20 pgs., weekly)
Dark Horse Comics
1-12: 1-3-B.Sears-c 0.20 0.40 1.00

WITCHBLADE
Nov 1995-Present (2.50, color)



WILDC.A.T.S #10

Image Comics
12-M. Turner-p 0.90 1.00 2.50

WITCHCRAFT
June, 1994-No. 3, Aug., 1994 (2.95, color, limited series)
DC Comics (Vertigo)
1-3-Kaluta-c/Robinson-s 1.00 2.00 5.00
1-Platinum edition 4.30 13.00 30.00

WITCHING HOUR (Co mbined with The Unexpected with #189)
Feb-Mar, 1969-No. 85, Oct. 1978
National Periodical Publications/DC Comics
1-Toth-a-three Witches 2.90 8.60 20.00
2,6-6-Toth-a 1.20 4.20 10.00
3, 5-Wrightson-a. 3-Last 12¢ issue 1.30 3.00 7.50
4, 7, 8-12 1.00 2.50 6.00
8-Toth, Neal Adams-a 1.20 2.80 7.00
13, 14, 15-Nino Adams-c/a, 2 pgs; 1, 14 WF cameos/Gardner, Jones-a 0.90 1.70 4.25
15-20 0.50 0.90 2.25
21-30, 38-(100 pgs.) 0.20 0.40 1.10

WOLF & RED
Apr, 1995 – June, 1995 (2.50, color, mini-series,
Dark Horse Comics
1-3, Tim Kerry characters 0.50 1.00 2.50

WOLFF & BYRD, COUNSELORS OF THE MACABRE
May, 1994-Present (2 50, B&W)
Caliber Press
1–9 0.50 1.00 2.50

WOLVERINE (Also see Incredible Hulk #181, 181 & Kitty Pryde &) Sept, 1982-No. 4, Dec, 1982 (Mini-series)
Marvel Comics Group
1-Mi,er-c/a in a.l 4.90 15.00 34.00
2,3 3.30 9.40 22.00
4 3.60 10.70 25.00
TPB (7/87, 4.95)-r/1-4 1.30 3.30 8.00
TPB (9 95)-2nd printing 10.00

WOLVERINE (Also see Marvel Comics Presents)
Nov, 1988-Present (1 50/1.75/1.95, color)
Marvel Comics
1-Buscema-a beg.es, ends 16 2.00 4.00 14.00
2 2.00 6.00 14.00
3–5 1.70 4.00 10.00
6-9, 7, 8-Hulk app. 1.50 3.80 9.00
10-Before Ghosts, 1st battle with Sabretooth 6.30 12.90 30.00
11-16, 11-New Costume 1.20 2.90 7.00
17-20: 17-Byrne-c/a beg.es, ends #23 1.00 2.00 5.00
21-30, 24, 25, 27-Jim Lee-c 0.80 1.60 4.00
31-40, 44, 47, 28-Begin 1.75-c 0.60 1.20 3.00
41-Sabretooth claims to be Wolver.nes father, Cable cameo 1.20 3.00 7.50
41-Gold 2nd printing 0.30 0.60 1.60
42-Sabretooth & Cable app., Sabretooth crowns not to be Wolverine's father 0.60 1.20 3.00

42-Gold ink 2nd printing (1.75-c)	1.20	2.40	6.00
43-Silver/gold/Wolverine saga conclusion	0.40	0.70	1.75
45, 46-Silver/gold-c/story	1.00	2.00	5.00
47, 48-Silver/gold-c/saga, Weapon X sequel	0.60	1.20	3.00
50-(2.50, 64 pgs.)-Die-cut-c; Weapon X sequel concludes; Wolverine back to yellow costume	1.00	2.00	5.00
51-74, 76-80, 51-Subterooth-c/app., 55-57,75-Giant-size, 60-64-Subterooth storyline	0.40	0.70	1.75
75-(3.95, 68 pgs.)-Wolverine hologram on-c	1.00	2.50	6.00
81-84, 88, 89-Begin J. '95-c, bound-in card sheet	0.40	0.80	2.00
85-(2.50)-Newsstand edition	0.50	1.00	2.50
85-(3.50)-Collectors edition	0.70	1.40	3.50
87-90-(3.95)-Deluxe edition	0.70	1.40	4.00
87-90-(1.95)-Standard edition	0.50	1.00	2.50
91-96, 91-Rebirth from "Age of Apocalypse", 93 Juggernaut app., 94-Gen X app.	0.40	0.80	2.00
Annual nn (#1, 1988) 4.50-The Jungle Adventure	0.90	1.80	4.50
Annual 2 (12/90, 4.95)-Bloodlust	1.00	2.00	5.00
Annual nn (#3, 8/91, 5.95) Ashcan Of Terra, Cable & New Mutants app.; 2nd print w/info	1.00	2.00	6.00
Battle the Incredible Hulk nn (1989, 4.95, 52 pgs.)-Reprints Incredible Hulk #180 & 181	0.80	2.00	5.00
Blood Hunger ('93, 6.95, 68 pgs.)-Kirsh a./Wolverine stories from Marvel Comics Presents #5-82	1.20	3.00	7.00
Bloody Chaos nn (1993, 7.95)	1.30	3.30	8.00
Evil Ways nn (8/94, 5.95, graphic novel)	1.00	2.50	6.00
Cocktail Insanity 1 ('1293, 2.95)-Embossed-c; Sk-Ta-Manner, Zabu, Ka-Zar, Shanna & Wolverine; produced in cooperation w/World Wildlife Fund	0.60	1.20	3.00
Inner Fury nn (11/92, 5.95)-Metallic ink-c	1.00	2.50	6.00
...'95-nn ('95, 3.95)	0.70	1.70	4.00
Save The Tiger 1 (7/92, 2.95)-Kieth-c; Wolverine stories from Marvel Comics Presents #1-70	1.20	3.00	
Thoughts and Tragedies ('95, 16.95, 98pp.)-Biography & Merc #1 (0), 172, 173, Wolverine 1st. saves #4, Wolverine #41, 42, 75			17.00
Typhoid's Kiss (6/94, 6.95)-Wolverine stories from Marvel Comics Presents #189-116	1.40	2.80	7.00

WOLVERINE (Marvel Comics)

...AND THE PUNISHER: DAMAGING EVIDENCE

Oct '1993-Nov 3, 1993 (2.50, color-w-scenes)

1 2 3...1-Hard to says Punisher & Wolverine... 0.40 0.80 2.00

...GAMBIT: VICTIMS

Sep 1995-Dec 1995 (2.95, color, limited series)

1-4-Jubilee, Jean & Sabretooth app. 0.60 1.20 3.00

...KNIGHT OF TERRA

1995 (6.95, color one-shot)

nn-Ostrander-s 1.40 2.80 7.00

...SHOGA, THE

Sept, 1989-Nov 6, Dec, 1989 (3.95, color, deluxe, mini-series)

1-Beginnings, Liefeld-c/Austin-c 1.00 2.00 5.00

2-4 0.80 1.60 4.00

...VS. SPIDERMAN

Mar 1995 (2.50, color, one shot)

1-c/Marvel Comics Presents # 48-50 0.50 1.00 2.50

WONDER WOMAN

No. 73, Apr, 1955-No. 329, Jan, 1986

National Periodic Publications/DC Comics

73-90, 73-1st male approved issue 9.00 28.00 75.00

91-94, 96, 97, 99 4.00 13.00 35.00

95-Atom Bomb cover 10.00 30.00 80.00

98-New origin & new art team (Andru & Esposito) begin (5/58) 11.00 32.00 85.00

100 (8/58) 12.00 36.00 97.00

101-104, 106-110 8.00 25.00 67.00

105-Secret origin, scarce (4/59) 35.00 90.00 295.00

111-120 6.00 18.00 50.00

121-126, 126-Last 10¢ issue 4.00 13.00 35.00

127-130 3.00 8.00 22.00

131-150, 132-Flying saucer-c 3.30 8.00 20.00

151-159, 160-170, 170-(12/66) 3.20 7.00 19.00

159-Origin retold (1/66), 1st S.A. origin! 3.50 9.00 21.00

171-178 2.00 4.00 10.00

179-195, 195-Wood inks 1.20 2.40 6.00

196-198 (52 pgs.)-Reprints 1.20 2.40 6.00

199, 200, Jeff Jones-c 200-(5-6/72) 1.00 2.00 5.00

201-210, 201, 202-Catwoman app. 0.30 0.60 1.50

211-230, 233-266, 269-280, 284-286 0.20 0.40 1.00

231, 232-JSA guest star 0.30 0.60 1.50

267-268, Re-intro Ka-Zar, Man-Thing 1.00 1.50 12.00

269-283: Joker-c/story 0.60 1.20 3.00

287-New Teen Titans app. 0.30 0.60 1.50

288, 289, 301-328 0.20 0.40 1.00

300-(1.50, 76 pgs.)-JLA app. 0.30 0.60 1.50

329-Double-size issue 0.30 0.60 1.50

WONDER WOMAN

Feb, 1987-Present

DC Comics

0-(10/94) 1.00 2.00 5.00

1-Perez-c/a begins, covers only #25-60 0.60 1.20 3.00

2–20 0.30 0.90 1.25

21–49, 51–62, 24-Last Perez-c, 60-m...zbo 0.20 0.40 1.00

50 (1.50, 52 pgs.)-New Titans, JLA app. 0.30 0.60 1.50

65-81, 66-New Direction & Ballard-c/begin 0.30 0.50 1.25

82-84: 82-Begin 1.50-c 0.40 0.80 2.00

85-1st Deadalus 0.20 1.40 10.00

86,87 0.50 1.00 2.50

88-93, 88-Superman-c & app., 90-1st Artemis 0.80 1.60 4.00

94-98, 91-117 (9/93) Hawkman app., 96-Joker-c 0.40 0.80 2.00

98 (99, 101–106, 98-begin 3.75-c, 101-106-John Byrne-s/a, 106, 106-Jason Blood, Phantom Stranger app. 0.40 0.70 1.75

102 (2.95)-Reward, Death of Artemis 0.60 1.20 3.00

103 (3.95)-Direct Woman, Foil-c, Death of Artemis 0.80 1.60 4.00

Annual 1 ('88, 1.50)-Ani-Artemis a. 0.40 0.80 2.00

Annual 2 ('89, 2.00) 0.40 0.80 2.00

Annual 3 ('91, 2.50)-Quesada c(p) 0.50 1.00 2.50

Annual 4 ('95, 3.50)-Year One story 0.70 1.40 3.50

Special ('92, 1.75)-Carol Jr. in W.W. #63 0.40 0.80 2.00

WORLDS COLLIDE

July, 1994 (2.50, color)

DC Comics

1-(2.00, 52 pgs.) 0.50 1.00 2.50

1 (1.95, 52 pgs.)-Polybagged w/vinyl clings 0.80 1.60 4.00

WORLD'S FINEST COMICS

No. 71, July-Aug, 1954-No. 323, Jan, 1986

National Periodic Publications/DC Comics

71-(Scarce) Superman-Batman begin as team; Superman & Batman exchange identities 63.00 188.00 625.00

72-(Scarce) 50.00 150.00 450.00

73-(Scarce) 53.00 160.00 480.00

74 42.00 125.00 375.00

75 38.00 115.00 345.00

76-80, 75-1st code approved (3-4/55) 31.00 92.00 245.00

81-90, 84-1st Joker/Luthor team-up 24.00 70.00 195.00

91-93, 95-99 17.00 51.00 130.00

94-Orig & Superman/Batman team retold 52.00 156.00 415.00

100-(5/59) 30.00 90.00 240.00

101-110	12.00	36.00	95.00
111-121, 121-Last 10¢ issue	9.00	28.00	75.00
122-124, 130-142, 123-Aquaman begins (5/62), 5.70	17.00	40.00	
125-Joker/Luthor team-up-c/story	7.00	21.00	50.00
143-150	4.30	12.90	30.00
151-155, 152-160	3.20	9.20	22.00
156-1st Bizarro Batman, Joker-c/story	11.00	34.00	80.00
161, 175-Giants-c-28 & 6-49	3.10	9.00	22.00
162-165, 167-169, 171-174, 189-(9/67)-2nd app. new Batgirl (cover and 1 panel cameo)	2.50	6.30	15.00
166-Joker-c/story	2.60	7.70	18.00
175, 176-3 stories-a/c-Det. 225, 226	2.70	6.40	15.00
177-Joker/Luthor team-up-c/story	2.10	6.40	15.00
178, 183-187	1.40	2.80	7.00
179, 188-Giants-6-52 & 6-64	2.00	5.00	12.00
180-198	1.00	2.00	5.00
197-Giant 6-76	1.80	4.60	11.00
198, 199-3rd Superman-Flash race, see Flash 123 & Superman 199	9.30	27.90	65.00
200-205, 204-Last 15¢ issue 205-off/swing Knight by Frazetta, Teen Titans a-over 205, 207-212-12¢, 52 pgs.)	0.60	1.20	3.00
206-Giant 6-88	1.00	2.00	5.00
207-248, 215-Neal Barnard, Jr & Superman, Jr. 223-228-100 pgs.), 244-252 (84 pgs.) 253-265-(68 pgs.) 266-282-(52 pgs.)	0.90	1.70	4.25
249-The Question by Dibko begins	1.10	2.20	5.50
250-270, 272-299, 301-323	0.50	1.00	2.25
271-Grey Superman/Batman team-retold	0.60	1.10	2.75
300-(1.25, 52 pgs.)-New Teen Titans, JLA app.	0.70	1.30	3.25

WRATH (See Prototype #4)

Jan 1994-Nov 1995 (1.95, color)

Maxim Comics

1-9, 2-Mantra x-over, 3-1st app. Slayer, 4,5-Fiesta app., 8-Mantra & Warstrike app., 9-Penance app. 0.40 0.80 2.00

1 Ultra 5000 Limited silver foil 2.10 6.40 15.00

Giant Size 1 ('2.50, 44 pgs) 0.50 1.00 2.50

X (See Comics' Greatest World & Dark Horse Comics #8)

Feb, 1994-Present (2.00, co-ex)

Dark Horse Comics

1-7-3-Ft Bulls x-over 0.40 0.80 2.00

8-22, 8-2.00 Glow-c & app., 18-Predator app., 18-22-Miller-c 0.50 1.00 2.50

/Hero Illustrated Special- 1/2 (6.95, 148 pgs.) 0.20 0.40 1.00

...One Shot to the Head ('94, 2.50, 36 pgs.)-Miller-c 0.50 1.00 2.50

X-CALIBRE

Mar 1995 July 1995 (1.95, color)

Marvel Comics

1-Age of Apocalypse 1.00 2.00 5.00

2–4 0.60 1.20 3.00

XENOBROOD

No. 0, Oct, 1994-Apr 1995 (1.50, color mini-series)

DC Cosmic

0-(6/95 "Xenobrood" in indicia 0.30 0.60 1.50

XENOTECH

Sept 1993-Dec 1994 (2.75, co-ex)

Mirage Publishing

1-3-Bound w/2 trading cards 2-(10/94) 0.60 1.10 2.75

XEWYA

Apr, 1994-Present (2.95, color)

Sanctuary Press

1–3, 1-Hildebrandt-c/inter. Keyse 1.60 1.20 3.00

X-FACTOR (Also see Spider-Man and X Factor)

Feb, 1986-Present

Marvel Comics Group

1-(1.25, 52 pgs.) Cont'd from FF 286; Baby Nathan app., on 2 pgs. (2nd app. after X-Men 201) 1.70 5.00 12.00

2–4 1.00 2.00 5.00

5-1st app. Apocalypse (2 pg cameo) 1.40 2.80 7.00

6-1st full app. Apocalypse 2.40 4.80 12.00

7-'87-1st Sabretooth app. (11/86, 3 pg.) cont'd in X-Men #212, 1st app. in X-Men comic 0.80 1.60 4.00

11-20, 13-Baby Nathan app. in flashback 0.60 1.20 3.00

21-27 0.50 1.00 2.50

23-1st Archangel (cameo) 0.80 1.60 4.00

24-1st full app. Archangel 2.10 6.40 15.00
25-26, Fall Of The Mutants in #24-26 0.40 1.60 4.00
27-30 0.40 0.80 2.00
31-32, 35, 41-49, 51-Origin Cyclops 0.30 0.60 1.50
34-1st, 52 pgs.! 0.40 0.80 2.00
40-Lobelle c/a (4/88, 1st st. Marvel!) 1.00 2.50 6.00
50-1st 52 pg.! Lobelle/Miller/Kane-c 0.40 0.80 2.00
51-53-Sutherland app., 52-Lobelle c/p) 1.00 2.50 6.00
54-59, 54-Silvestri-c/app) 0.20 0.40 1.00
60-Sr.Sinclair Agenda, New Mutants app. 1.30 3.30 8.00
60-Gold 2nd print 0.30 0.60 1.50
61, 63-71-Inclair Agenda, New Mutants app 1.00 2.50 6.00
62-Pearson/Thibert-c/a begins 1.00 2.50 6.00
64-67, 69, 70, 65: 68 1.m .ae co-plots, 66, 67 Baby nathan is sent into future 0.40 0.80 2.00
68 Baby Nathan is sent into future 1.00 2.50 6.00
71-New team begins, Stroman-c/a begins 1.00 2.50 6.00
72-2nd printing (1.25-c) 0.30 0.50 1.25
72 74, 74 Last 1 10-c 0.30 0.60 1.50
75, 1.75 52 pgs.! 0.40 0.70 1.75
76 83, 77-79-Nicieza-c/a 0.30 0.50 1.25
84-86, (1.50-c)-Polybagged w/ card, .ae Lee-a, 85, 86-.ae Lee-c 0.40 0.80 2.00
87-91, 93-98,101, 87-92-Deodato-c/a, 88-1st app. Randoman 0.30 0.50 1.25
92 (7.50, 68 pgs.)-Wraparound-c w/Hawk-Poltergeist-on_c,begin X-Men 3Dx Arm cluster, Quesada-c/a 0.90 1.80 4.50
93-2nd printing 0.70 1.40 3.50
100-(2.95, 52 pgs.)-Collector's Ed.-embossed foil c, death of Mystique Man 0.70 1.40 3.50
100-(1.75, 52 pgs.)-Newsstand Edition 0.40 0.70 1.75
102-103,107 111,102-Begin 1.50-c, bound-in card sheet 0.30 0.60 1.50
106-(2.00)-Newsstand edition 0.40 0.80 2.00
106-(2.95)-Collectors edition 0.60 1.20 3.00
108-119-(1.95)-Deluxe reformat, 112-return from "Age of Apocalypse", 115-card insert, 118-Silvestri app. 0.40 0.80 2.00
Annual 1 (10/96), 2 (10/97) 0.50 1.00 2.50
Annual 3 (1995-Evolutionary War 0.50 1.00 2.50
Annual 4 ('00, 2.00)-Inhumans app.cs 0.50 1.00 2.50
Annual 5 ('00, 2.00)-New Mutants a-over 0.50 1.00 2.50
Annual 6 ('01, 2.00)-New Warriors, X-Force app. 0.50 1.00 2.50
Annual 7 ('02, 2.25)-1st Quesada c/p on X-Factor 0.50 0.90 2.25
Annual 8 ('03, 2.95) Bagged w/trading card 0.60 1.20 3.00
Annual 9 ('04, 2.95)-Austin-a(p) 0.60 1.20 3.00
Premier Ed Lines (1.50, 4.95)-Stroman scripts 1.00 2.00 5.00

X-FILES, THE
Jan-1995 - Present (2.50, color)
Topps Comics
1-Adaptation of TV Show, Duchovny, Anderson 6.00 21.00 30.00
2 4.40 14.00 20.00
3–4 1.10 2.70 3.50
5–11 0.50 1.00 2.50
Annual '1-(3.95) 0.80 1.60 4.00
Collector's Gateway w/Mint Wars Gateway Mag. (B&W) 0.80 1.60 4.00

X-Files #10

1-Wraparound-c 1.00 2.00 5.00
Annual 1 ('94, 2.95)-Polybagged with 1 of 5 Marvel Universe cards, Garfield (a) 1-(7.2,11(p), c-1-9 0.80 1.60 4.00
1-With Gable card 0.80 2.10 5.00
1-2nd printing, Frenz (a), ink-c, no bag or card 0.30 0.60 1.50
2,3, 2-Shreybroid-c/story 0.40 0.80 2.00
4-Spider-Man x-over w/Spider-Man #16 0.60 1.20 3.00
5-10, 7.3, 10-Weapon X apps. 0.30 0.60 1.50
11-13, 19-24, 25-33, 15-Cable leaves X-Force, Capt.Ultra begins-ends #25, 26,27-Cyclops-c/app 0.30 0.50 1.25
16-18-(1.50)-Polybagged w/trading card 0.40 0.80 2.00
25-(3.50, 52 pgs.)-Wraparound-c w/Cable hologram on c, Cable returns 0.90 1.80 4.50
34-37,39-43, 34-Begin 1.50-c, bound-in card sheet 0.30 0.60 1.50
38-(2.00)-Newsstand edition 0.40 0.80 2.00
38-(2.95)-Collectors edition 0.60 1.20 3.00
44-49, 51-(1.95)-Deluxe edition 0.40 0.80 2.00
44-49, 51- - -44-Return from "Age of Apocalypse", 45-Sabretooth app.
49-Sebastian Shaw app. 0.40 0.80 2.00
50-(3.95)-quicksilver's mega-sized fold-c 0.80 1.60 4.00
50-(2.95)-Limited variant-c 3.00 6.00 15.00
Annual '1 ('97, 2.25)-No-Force-c/a; 1st Capullo 2-on-X-Force 0.50 0.90 2.25
Annual 2 ('99, 2.95)-polybagged w/trading card, intro X-Treme 0.80 1.60 4.00
Annual 3 ('00, 2.00)-Inhumans app.cs 0.60 1.20 3.00
Annual 4 ('01, 2.00)-Inhumans app.cs (11/92, 6.95, 1751-1-of-a-Kind #3,4,5 & #16 7.00 14.00 35.00
Annual 5 ('02, 2.25)-Wraparound-c w/Cable hologram on c, Cable returns 0.80 1.60 4.00

X-MAN
Mar 1995 - Present (1.95, color)
Marvel Comics
1-Age of Apocalypse 1.20 2.40 6.00
1-2nd print 0.60 1.20 3.00
2–4 0.60 1.20 3.00
5–12, 5.7-Madelyne Pryor app., 10-Prof.X app., 12-vs. Excalibur 0.40 0.80 2.00

X-MEN (Uncanny X-Men, #xx, 142-present, see Giant-Size)
Sep 1963 - Jan 1981
Marvel Comics
1-Origin & 1st app. The X-Men (Cyclops, Angel, Iceman, Beast & Marvel Girl) 1,400.00 3,500.00 8,400.00
2-1st app. The Stranger 450.00 1,167.00 4,400.00
3-1st app. The Blob 339.00 417.00 1,250.00
4-1st app. The Sub-Mariner 99.00 178.00 535.00
4-1st app. Quicksilver, Scarlet Witch, 2nd app. Magneto 51.00 152.00 455.00
5-Magneto & Evil Mutants c/story 36.00 107.00 320.00
6-10, 6-Sub-Mariner app, 7-Magneto app. 8-Early Avengers x-over, 10-1st S.A. app. Ka-Zar 25.00 75.00 225.00
11, 13-15, 15-Origin Beast 19.00 66.00 175.00
12-Origin Professor X, origin & 1st app. Juggernaut 30.00 90.00 240.00
16-20, 19-1st Mimic 10.00 29.00 78.00
21-27, 29, 30, 27-Spider-Man cameo 9.00 28.00 65.00
28-1st app. The Banshee 13.00 39.00 92.00
31-34, 36, 37, 34-Adkins-c/a 6.40 19.00 45.00
35-Spider-Man app. (8/67) 10.00 30.00 70.00
38-Orig. real Silver Surfer 9.60 28.00 65.00
39, 40, 39-New costumes 6.00 18.00 42.00
41-49, 44-1st app. G.A. Raven in S.A., 45-Sitearoh-c, 1st Polaris 5.70 17.00 40.00
50, 51-Steranko-c/a 6.40 19.00 45.00
52 6.40 12.00 28.00
53-Barry Smith-c/a; 1st comic book work 6.30 19.00 44.00
54, 55-Smith cover; 54-1st Alex Summers who later becomes Havok 6.70 20.00 47.00
56, 57, 59-63, 65, Adams-a 6.00 18.00 42.00
58-1st app. Havok (in costume) 9.00 28.00 65.00
64-1st Sunfire 6.60 20.00 46.00
66-Last new story with original X-Men (3/70), X-Men battle Hulk 5.00 15.00 35.00

X-Men #101

67-70, 72, All 52 pgs. 67-thegen (12/70)-end #91, 91 month gap between #66 & 67) 2.00 8.00 20.00
73, 73-93: 88 is "X-Men #35 (Spidey app.) 71-Last 15¢ issue 2.10 6.00 15.00
94-New X-Men begin (8/75), see G. ent. Size X-Men for 1st app. 34.00 101.00 335.00
94-Variant w/Marvo Jewelers pin-out ad 34.00 101.00 335.00
95-Deaths of Thunderbird 9.00 26.00 60.00
96-99, 251 & 252 reprints most 6.90 21.00 48.00
100-Old X-Men vs. New X-Men 7.00 21.00 50.00
101-Phoenix origin concludes 5.70 17.00 40.00
102-1ST 102-Origin Storm 2.00 8.60 20.00
103-Byrne-a begins in X-Men; see Marvel Team-Up #51 for Byrne X-Men 6.00 18.00 42.00
109-1st Windfighter 4.90 15.00 34.00
110, 111 2.90 8.60 20.00
112-118 2.40 7.00 17.00
120-1st app. Alpha Flight (cameo) 3.10 16.00 37.00
121-Alpha Flight (1st full story) 5.70 17.00 40.00
122-128, 123-Spider-Man x-over 2.10 6.90 16.00
125-1st app. Kitty Pryde; begin Dave Cockrum c/a(p)
2.90 9.00 20.00
130-1st app. Dazzler by Byrne (2/80) 2.40 7.30 17.00
131-133 2.00 6.00 14.00
134, 138 2.00 5.00 12.00
137-Phoenix dies, double size 2.10 6.00 15.00
139-Wolverine's new costume 3.70 11.10 26.00
140-Death of Alpha Flight app. (also as #139) 3.00 10.30 24.00
141-Intro Rogue in X-Men; intro Rachel (Phoenix) 3.90 11.60 27.00

X-MEN
Apr, 1991-Present (1.00/1.25, color)
Marvel Comics Group
1-1.50, 52 pgs.)-Four different covers (a-di by Lee, New Mutants & Lee-c/a begins, ends #11 0.60 1.20 3.00
1-(1.95)-Portrait ed. Cover e), double gatefold-c, coated stock 0.90 2.30 5.50
2-7, 4-Wolverine back in old costume(1/92, same date as Wolverine #50) 6-Sabretooth-c/app, Hyperion-(6-8-9) 1.00 2.00 5.00
8, 10, 8-Gambit vs. Bishop-c/story, 9-Wolverine vs. Gilbert Rubin, 10-Internal conflict 0.80 1.60 4.00
11-13, 11, Last Lee-c/a, 12, 13, Thibert-c/a 0.40 0.80 2.00
11-Silver Ink 2nd print, same as/X-Men board game 3.00 8.60 20.00
14-16-(1.50-c)-Polybagged w/trading card 0.40 0.80 2.00
17-24, 26-29, 31, 26, 25-Sabretooth app. 0.30 0.50 1.25
25-(3.50, 52 pgs.)-Gambit hologram on c, 30th anniversary issue 0.70 1.40 3.50
25-30th anniversary issue, B&W-c w/Magneto in color & Magneto hologram, no price on cover 3.60 10.70 25.00
26-Gold 8.30 23.90 55.00
30-1st 95's-World wig issue, bound-in 4-trad mg card sheet 0.80 1.60 4.00
32-35, 32-Begin 1.50-c, bound-in card sheet, 33-Gambit & Sabretooth c/story 0.10 0.40 1.50
36, 37-(2.95)-Collectors editions 0.60 1.20 3.00

30-44, 46-49, 42-43-Smith-a 0.40 0.80 2.00
45-(3.95) iron issue, gatefold-c 0.80 1.60 4.00
Annual 1 ('82, 2.25)-Lee-c & layouts 0.50 0.90 2.25
Annual 2 ('83, 2.95)-Poltraygeist w/Card, etc.-Engle,Lee 0.60 1.20 3.00

Annex- 31 ('84, 2.95, 68 pgs.)- 0.60 1.20 3.00
- Special: 99 (9.95)- 0.80 1.60 4.00
- "Aliens" #1 0.20 0.40 1.00
Final Attractions ('94, 17.95, TPB) -rX-Factor #92, X-Force #25, Uncanny X-Men #354 X-Men #25, Wolverine #75, Excalibur #71 18.00
Gold Icons, Mini X- (68/94, 6.95, Graphic novel)- 7.00
-The Coming of Bishop (5/96, 12.95, TPB) -rUncanny X-Men #282-285, #287-288 13.00

X-MEN ADVENTURES (TV)
Nov.-1993-Present (1.25, color)
Marvel Cum cs
1-Based on the TV cartoon series 0.50 1.00 2.50
2, 3-Magneto-c/story 0.30 0.60 1.50
6-12, 6-Sabretooth c/story. 7-Cable-c/story. 10-Archangel guest star 0.40 0.80 2.00
11-14, 11-Cable-c/story 0.30 0.50 1.25
15-(1.75, 52 pgs.) 0.40 0.70 1.75
...VOLUME II
1-8, 4-Bound-in card sheet 0.30 0.50 1.25
9-13, 9-Begin 1.50-c 0.30 0.60 1.50
...VOLUME III
1-12, 1-(1.99) 0.30 0.60 1.50

X-MEN 2099
Oct.-1993-Present (1.25/1.50, color)
Marvel Comics
1 (1.75)-Foil-c; Ron Lim/Adam Kubert-c/a 0.40 0.80 2.00
2-The printing (1.75) 0.30 0.60 1.50
3-Gold Edition (15,000 made); sold thru Diamond for $15.00 3.00 8.00 20.00
2 ?-Jim cz/a(p) begin; 3-Death of Eva 0.30 0.50 1.25
8-19, 8-Begin 1.50-c, bound-in trading card sheet 0.30 0.60 1.50
20-24, 26-29 0.40 0.80 2.00
25 (2.50)-Double-sized 0.50 1.00 2.50
Special 1 (3.95) 0.60 1.20 4.00

X-MEN (Marvel Comics)
...ALPHA
1994 (1.95, color)
1-Wrapover; Jim Lee/Scott Williams-c/a; Claremont-s; Sienkiewicz-a; 4-featuring Magneto 1.40 2.80 7.00
Pin-up (4.95) Gold Logo 1.40 2.80 7.00
...ALPHA FLIGHT
Dec.-1985-No. 2 Dec.-1985 (Mini-series)
1, 2-Paul Smith-c/a 0.80 1.60 4.00
...AND THE MICROHAUTS, THE
Jan.-1984-No. 4, April-1984 (Mini-series)
1-Mignola-c/a(p) in all 0.30 0.60 1.50
...ARCHIVES
Jan.-1995-Apr.-1995 (2.25, cardstock, limited series)
1-4; 1-3-Frenz,Wrightson, Claremont & Sienkiewicz-a; 4-featuring Magneto 0.50 0.90 2.25
...ARCHIVES FEATURING CAPTAIN BRITAIN
July-1995-Present (2.95, color/1-limited series)
1-7-Reprints earlier Captain Britain stories 0.00 1.20 3.00
...BOOKS OF KARMA
1995 (2.95, color, one-shot)
1-painted pin-up w/box 0.60 1.20 3.00
...CHRONICLES
Mar-1995 (1.95, color)
1-Wraparound-c; Age Of Apocalypse 1.40 2.80 7.00
2-Age of Apocalypse 1.00 2.00 5.00
...CLASSIC (formerly Classic X-Men)
Nov.-86, Apr.-1990-Present (1.25/1.50)
46-49, 71-78, 49.95-98.98,99 0.30 0.50 1.25
70, 79, 90, 97 (1.75, 52 pgs.)-90-w/186 0.40 0.70 1.75
100-110, 100-Reg.'n 1.50-c 104-107-Mini-X120 0.30 0.60 1.50
...CLASSICS
Dec.-1983-No. 3 Feb.-1984 (2.00, Baxter paper)
1-3-X-Men-r by N. Adams 0.60 1.20 3.00
...OMEGA
June-1995 (3.95, cover, one-shot)
nn-End of Age of Apocalypse 1.00 2.00 5.00
nn-(49.95)-Gold ed. 10.00 20.00 50.00
...PRIME
July-1995 (4.95, color, 56 pgs.)
nn-X-Men Reality Returns 1.00 2.00 5.00
...RARITIES
1995 (5.95, no ce, one-shot)
Newsprint-r 1.20 2.40 6.00
SPOTLIGHT ON... STARJAMMERS (see X-Men 1/94)
1993-No. 2, 1993 (4.50, 52 pgs.)
1, 2-Starjammers 0.90 1.80 4.50
...SURVIVAL GUIDE TO THE MANSION
Aug.-1993 (6.95, color)
1-Spiral bound 1.70 4.00 10.00
... THE EARLY YEARS
May-1994-Sep.-1994 (1.95, color)
1, 16-X-Men #1-16 w/new-c 0.70 0.60 1.50
17-(2.50)-rX-Men #17,18 0.50 1.00 2.50
... THE ULTRA COLLECTION
Dec.-1994 Apr-1995 (2.95, color-r/ old editions)
1, 3, 4-Jim Lee-c/a; 2-Bolton-c; 3-Bronze Age-r; 4-Wraparound-c
gatefold-c w/Psylocke poster 0.60 1.20 3.00
... THE WEDDING ALBUM
1994-(1.95, color, magazine size)
1 Wedding of Scott Summers & Jean Grey 0.60 1.20 3.00
... ULTRA III PREVIEW
1995-(2.95, color)
nn-Excalibur-c 0.00 1.20 3.00
...UNLIMITED
1993-Present (1.95, color, 64 pgs.)
1 1.40 2.80 7.00
2, 4-9, 2-Magneto-c/app. 0.80 1.60 4.00
3-Sabretooth c/story 1.40 2.80 7.00
...VISIONARIES
1993 (9.95, color, TPB)
nn-r/Uncanny X-Men, Kubert-a 0.00
...VS. DRACULA
Dec.-1993 (1.75, color, 52 pgs.)
1-rX-Men Marvel Al. Bright-c(p) 0.40 0.70 1.75
... VS. THE AVENGERS, THE
Apr.-1987-No. 4, July, 1987 (1.50, color, mini-series)
1 0.70 1.40 3.50
2-4 0.50 1.00 2.50

X-O MANOWAR
Feb.-1992-Present, (1.95/2.25, color)
Valiant
1-Portal origin (Barry Smith-a(p)) 2.50 5.00 20.00
- Barry Smith-c/a 1.00 5.00 11.00
3-Layton-c/a 1.00 4.00 10.00
4-16; app. Shadowman (cameo) 2.10 6.00 15.00
5, 6, 5-B-Smith-c/ part 1.95-c & Other-c(p) 0.80 2.10 5.00
7, 8-Unity-x-over, X-Miller-c 1.00 3.00 6.00
9, 10, 12-1st app. Randy Cooker 0.80 1.60 4.00
11-15-Flip-book stickers 1.00 2.00 5.00
15-Xanadu Hot Pete logo, available in Old Pro Rigid Comic Sleeves pack, no price 1.20 3.00 7.00
16, 24, 26-43, 30-Small-r contest insert 27-29, 31-44, 45-50, 48-w/bound-in coin, 50-Solar app. 32-app. new armor, 33-Chaos Effect, 36-w/bound-in "Sneak Peek" card, 42-(4.95) 20 gf, 8-rhinestone pinup(s), Sears-a 0.50 0.90 2.25
25 (3.50)-Comic no. is coin; 4-Armorines #0 0.70 1.40 3.50
44-(4.95) 50 gf, 50 (3.50) 51-57 Sears-a/a 0.50 1.00 2.50
0 (8/93, 3.50)-Wraparound embossed chromium-c by Joe Quesada, origin Solar app. 0.70 1.40 3.50
0-Gold 2.50 5.00 20.00
Rom and Ann (1/95) 0.95 TPB)-Polybagged w/copy of X-O Database #1 1.70 4.00 10.00
Yearbook 1 (4/95, 2.95) 0.60 1.20 3.00

XOMBI
Jun.-1994-Feb.-1996 (1.75, color)
DX, Gen-cs
0-(1/94, 1.95) Samuelson c, s, over 40-c 0.40 0.70 1.75
1-13, 1-John Byrne-c 0.40 0.70 1.75
14-20-(2.50) 0.50 1.00 2.50
21-(3.50) 0.70 1.40 3.50

X-TERMINATORS
Oct.-1988-No. 4, Jan.-1989 (1.00, color, mini-series)
Marvel Comics
1 0.60 1.20 3.00
2 0.40 0.70 1.75
3, 4 0.30 0.50 1.25

X-UNIVERSE
May-1995-June, 1995 (3.50, color, limited series)
Marvel Comics
1-2-Jim Lee "Age of Apocalypse" 1.00 2.00 5.00

XAKICY DOODLE & CHOPPER (TV)
Dec.-1962 (Hanna-Barbera)
Gold Key
1 6.70 20.00 40.00

YELLOW CLAW (See Grand-G. in War-Thrg. 1-4)
Oct.-1956-No. 4, Apr.-1957 (4-I 10¢ issues)
Atlas Comics (Manvel)
1-Origin/ pt. Maneely 51.00 153.00 510.00
2-Wily-a 41.00 123.00 410.00
3, 4-Kirby-a, 4-Wildey/Severin-c 38.00 113.00 375.00

YELLOW SUBMARINE
Feb.-1969 (Giant-size, 68 pgs.)
Gold Key (Beatles movie tie-in)
10060-802-Movie photo cover 25.00 75.00 175.00
...Without poster 7.00 21.00 50.00

YOUNGBLOOD (See Brigade #4 & Megaton Explosion)
Apr.-1992-No. 4, Feb.-1993 (1.95/2.50, color)
1(b & /, June, 1994 (9.95 #5?)-Presents (2.50, color, no/ gatefold)
Image Comics
0-(12/92, 1.95)-Cortaz,m, 2 cards, 2 cover-s; green or beige logo, w/image #0 1.20 3.00 8.00
1-Cortaz,m, 2 cards; Liefeld-c/a-in all (1st Image comic cl), flip-book 1.20 3.30 8.00
1-2nd printing 0.50 1.00 2.50
1-Gold (2,792 stated-w/2 cards, flip-book, 1st app. Shadowhawk, Prophet, Brozmiers, Kirby & Darkhorse, 1.00 2.00 5.00
2-2nd printing (1.95) 0.40 0.80 2.00
1-3-7-10, 3-(Oct.-c, 8,792 stated)- w/2 cards, flip-book, 1st app. Supreme in back-up, 4-(12/93)- 2nd app. Extreme's The Pitt, Bloodstrike app., 7, 8-Liefeld c/p(a) (all/p/p, 8,9-(10/94), 9-1, Valentine-a(p) 0.50 1.00 2.50
6 (3.50, 52pgs.)-Wraparound-c 0.70 1.40 3.50
Battlezone 1 (10/95-c, 6,993 inside, 1,995-Harvest book), Liefeld-c/p(a) 0.40 0.80 2.00
Battlezone 2 (2/96, 2,993-Wraparound-c 0.60 1.20 3.00
Yearbook 1 (7/93, 2.50)-Foil-coat. pacel, 1st app. Tyger & Rahan 0.50 1.00 2.50

...VOLUME II
Sept.-1995-Present (2.50, color)
1-1, 1, 2-Cruz-a(p), 3 variant-c(3) "Stalkwatch" 0.50 1.00 2.50

YOUNGBLOOD: STRIKEFILE
Apr.-1993-Feb.-1995 (11.95, 2.50/2.95, color, began as mini-series)
Image Comics
1-Liefeld-c/a; Lee-c/a & Liefeld-c/a in ish; 1st app. The Allies, Glory & Glory (color #1 Gold ed.) 0.40 0.80 2.00
2, 4, 13-(2.50, 1) Polybagged w/trading card 0.50 1.00 2.50
5-10-(2.95)-5-Liefeld-c/a(p), 8 & 9-(11/94), 10-5.5 PT #1 c 0.60 1.20 3.00

YOUNG MEN
No. 24, Dec.-1953 (No. 28, June, 1954
Atlas Comics
24-Disillusioned Gl-a/ Korean beach, K.G.B. Murder-a/Nicaragua-r 97.00 291.00 775.00
25-28-Pre-Hysteria-c/a 69.00 206.00 550.00

YOUNG ZEN, CITY OF DEATH
Late 1994 (3.25, B&W)
Entity Comics
1 0.70 1.30 3.25

YOUNG ZEN INTERGALACTIC NINJA
1993-No. 3, 1994 (2.95, B&W, limited series)
Entity Comics
1 (2.50) Gold foil-embossed logo, bagged w/chromium trad-tag card by S. Kieth 0.70 1.40 3.50
2, 3-Gold foil embossed logo 0.60 1.20 3.00

YOU'RE UNDER ARREST
Dec.-1995-Present (2.95, B&W/1-mixed series)
Dark Horse Comics
3-manga 0.60 1.20 3.00

ZATANNA
July, 1993-No. 4, Oct., 1993 (1.95, color, mini-series)
DC Comics
1-4 0.40 0.80 2.00

ZEALOT
Aug 1995-Present (2.50, color)
Image Comics
1-3 0.50 1.00 2.50

ZEN INTERGALACTIC NINJA
1997 (2.75, B&W)
1,2-Copyright Storm and Cole 1.00 2.00 5.00

ZEN INTERGALACTIC NINJA: APRIL FOOL'S SPECIAL
1994 (2.95,B&W)
Parody Press
1-w/flip story of Teen- intergalactic Chihuahua 0.50 1.00 2.50

ZEN INTERGALACTIC NINJA (cntnty)
No.0, Jan-July, 1993 to 3, 1994 (2.95, B&W)
0-1,0-Gold foil-stamped-c, photo-c of Zen master 1-3-Foil stamped c
0.60 1.20 3.00
0-w/1993, 3.50) ...All New Color Special...cover art by Joe Lee
0.70 1.40 3.50

...COLOR
1994- Present (2.25, color)
1-v3.95)-Covermark die cut-c 0.80 1.60 4.00
1-(2.25-c) 0.50 0.90 2.25
0-(2.25)-Newsstand; Joe Lee c.o/ All New Color Special #0
0.50 0.90 2.25
2-(2.50)-Flip-book format 0.50 1.00 2.50
2 (3.50)-Flip-book format, polybagged w/chromium lead rig card
0.70 1.40 3.50
3-5 -(2.50) 0.50 1.00 2.50
6-(2.95)-c 0.60 1.20 3.00
Yearbook/Razorboss Diary 1 (.95) 0.60 1.20 3.00
Ashcan - Issue of the Universe (No price) Flip cover

...MILESTONE
1994- No. 3, 1994 (2.95, color) (1 limited series)
1-3-Gold foil logo;c/Defend the Earth 0.60 1.20 3.00

...SPRING SPECTACULAR
1996 (2.95, B&W)
1-Gold foil logo 0.60 1.20 3.00

...STARQUEST
1996- Present (2.95, B&W)
1,2-Gold foil logo 0.60 1.20 3.00

...THE HUNTED
1993-No.3, 1994 (2.95, B&W)
1-(2.95)-Newsstand edition;foil logo 0.60 1.20 3.00
1 (3.50)-Polybagged w/dinosaur card by Sam Kieth, foil logo
0.70 1.40 3.50
2,3-(2.95)-Foil logo 0.60 1.20 3.00

ZERO HOUR: CRISIS IN TIME
No. 0(1), Sept. 1994 to 0(95), Oct., 1994 (1.50, color, mini-series)
DC Comics
0,(1)-0(A5) 0.30 0.60 1.50
"Ashcan"-(1994, Free, B&W, 8 pgs.) 0.10 0.20 0.50

ZERO ZERO
Mar 1995- Present (3.95, B&W)
Fantagraphics
1-c-Anthology by Various 0.80 1.60 4.00

ZORRO
Jan 1965 - Mar 1968 (All photo-c)
Gold Key
1 Tuska 10.00 20.00 50.00
2,4,5,7-9 Toth a 6.00 12.00 30.00
3,6-Rafu a 5.00 10.00 25.00

ZORRO
Nov 1993-May 1994 (2.50, color)
Topps

Zealot #1

0-(11/93, 1.00, 20 pgs.) 0.20 0.40 1.00
1,A,B-9, 11, 1-A/Mar-c, 10 ...die Rev. -c, 11 Lady Rawhide c
0.50 1.00 2.50
2-Lady Rawhide app. (not in costume) 1.40 2.80 7.00
3-1st app. Lady Rawhide 2.40 4.80 12.00
5-Lady Rawhide app. 1.00 2.00 5.00
10-(2.95)-Lady Rawhide-c & app. 0.80 1.00 4.00

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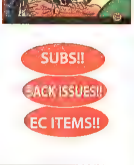

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CLASSIC MOVIE & COMIC CENTER	19047 MIDDLEBELT RD	LIVONIA	MI	48152	810-476-1255
COMICS ARCHIVES, INC.	25650 PLYMOUTH RD	REDFORD	MI	48239	313-937-8860
GALAXY COMICS	3089 BAY PLAZA	SAGINAW	MI	48604	517-799-6334
COMICS-N-STUFF	14438 15 MILE RD	STERLING HEIGHT	MI	48312	810-795-5125
MISSOURI					
BUGS COMICS AND GAMES	3533 DUNN RD #102	FLORISSANT	MO	65033	314-839-5131
NOT JUST COMIX	339 WEST MAIN ST	PARK HILLS	MO	63601	314-431-4587
DARK TOWER	426 MID RIVERS MALL DR	ST PETERS	MO	63376	314-279-2984
NEBRASKA					
MORE COMICS, INC.	3140 "O" ST STE 200	LINCOLN	NE	68510	402-476-0756
JUST COMICS, INC.	11814 S 25TH STREET	OMAHA	NE	68123	402-292-3337
NEVADA					
T & P ENTERPRISES	101 S RAINBOW BLVD #28-220	LAS VEGAS	NV	89128	702-255-5299
NEW HAMPSHIRE					
THE COMIC STORE	300 MAIN ST	NASHUA	NH	03060	603-881-4855
CHRIS' COMIC & CARDS	522 SOUTH BROADWAY	SALEM	NH	03079	603-474-2283

NEW JERSEY					
HOBBY SHOP	STATE HWY 34	ABERDEEN	NJ	07747	908-583-0505
STEVE'S COMIC RELIEF	12 HERITAGE SQUARE	DELRAN	NJ	08075	609-461-1770
STEVE'S COMIC RELIEF	1655 OAK TREE RD	EDISON	NJ	08820	908-494-2343
STEVE'S COMIC RELIEF	165 MERCER MALL	LAWRENCEVILLE	NJ	08648	609-452-7548
STEVE'S COMIC RELIEF	1362 HOOPER AVE	TOMS RIVER	NJ	08753	908-244-5003
COMICS PLUS	HWY 35 & SUNSET AVE	WANAMASSA	NJ	07712	908-922-3308
ZAPP COMICS & CARDS	574 VALLEY RD	WAYNE	NJ	07470	201-628-4500
NEW YORK					
DIAMOND COLLECTIBLES	42-07 31ST AVE	ASTORIA	NY	11103	718-278-1292
STRIKE ZONE	42-07 31ST AVE	ASTORIA	NY	11103	718-278-1292
POWER COMICS & BASEBALL CARDS	2716 WHITE PLAINS RD	BRONX	NY	10467	718-655-5674
WOW COMICS	642 PELHAM PKWY	BRONX	NY	10462	718-829-0461
CHAMELEON COMICS & CARDS	36-59 MAIN ST	FLUSHING	NY	11354	718-461-4675
NANUET VIDEO	426 NANUET MALL SOUTH	NANUET	NY	10954	914-623-6600
ALEX'S MVP	256 E 89TH ST	NEW YORK	NY	10128	212-831-2273
COMIC ART GALLERY	163 BLEEKER ST	NEW YORK	NY	10012	212-777-2770
COSMIC COMICS	36 E 23RD ST 2ND FL	NEW YORK	NY	10010	212-460-5322
JIM HANLEY'S UNIVERSE	126 W 32ND ST	NEW YORK	NY	10001	212-268-7088
PAYLESS COLLECTIBLES, INC.	180 BROADWAY 2ND FL	NEW YORK	NY	10038	212-267-5150
ST. MARK'S COMICS	11 ST. MARK'S PLACE	NEW YORK	NY	10003	212-353-3300
COMICS ETC.	274 NORTH GOODMAN ST	ROCHESTER	NY	14607	716-473-7150
EMPIRE® COMICS I	1176 MT HOPE AVE	ROCHESTER	NY	14620	716-442-0371
EMPIRE® COMICS II	375 STONE RD	ROCHESTER	NY	14616	716-663-6877
WONDERLAND COMICS	1620 PENFIELD RD	ROCHESTER	NY	14625	716-248-0450
JIM HANLEY'S UNIVERSE	350 NEW DORP LANE	STATEN ISLAND	NY	10306	718-351-6299
TWILIGHT BOOK & GAME EMPORIUM	1401 NORTH SALINA ST	SYRACUSE	NY	13208	315-471-3139
NORTH CAROLINA					
HEROES AREN'T HARD TO FIND	CENTRAL AVE & THE PLAZA	CHARLOTTE	NC	28205	704-375-7462
REBEL BASE COMICS & TOYS	5309C EAST INDEPENDENCE BLVD	CHARLOTTE	NC	28212	704-535-0309
BALLISTIC COMICS	521 KINGFIELD DR	CONCORD	NC	28027	704-782-5309
BLUE RIDGE COMICS	SHOP 209- SMILEY'S FLEA MARKET	FLETCHER	NC	28732	704-687-2743
HEROES ARE HERE	208 S BERKELEY BLVD	GOLDSBORO	NC	27534	919-751-3131
ACME COMICS #1	1808 SPRING GARDEN ST	GREENSBORO	NC	27403	910-855-0217
COLLECTION CONNECTION	2934-B RANDLEMAN RD	GREENSBORO	NC	27406	800-251-9736
SPIDER'S WEB COMICS	2505 N MAIN # 107	HIGH POINT	NC	27262	910-869-2861
CAPITAL COMICS OF RALEIGH	3027A HILLSBOROUGH ST	RALEIGH	NC	27607	919-832-4600
HEROES AREN'T HARD TO FIND	3234 SILAS CREEK PKWY	WINSTON-SALEM	NC	27103	919-765-4370
OHIO					
MAVERICK'S COMICS	6600-V DIXIE HWY RT 4	FAIRFIELD	OH	45014	513-860-5805
JC'S COMIC SHOP	5239 HILL AVENUE	TOLEDO	OH	43615	419-531-6097
OKLAHOMA					
BEETLE COMICS	QLDEN DAZE MALL 117 N GRAND	ENID	OK	73701	405-242-5633
NEW WORLD COMICS	6219 N MERIDIAN	OKLAHOMA CITY	OK	73112	405-721-7634
OREGON					
NOSTALGIA COLLECTIBLES	527 WILLAMETTE ST	EUGENE	OR	97401	503-484-9202
PEGASUS	10955 SE MAIN ST	MILWAUKIE	OR	97222	503-652-8815
EXCALIBUR BOOKS AND COMICS #1	2444 SE HAWTHORNE BLVD	PORTLAND	OR	97214	503-231-7351
HEROES HAVEN	627 SE JACKSON ST	ROSEBURG	OR	97470	503-673-5004
GATEWAY COMIC & SPORTSCARD	3000 GATEWAY #534	SPRINGFIELD	OR	97477	503-726-5153
PENNSYLVANIA					
STEVE'S COMIC RELIEF	4153 WOERNER AVE	LEVITTOWN	PA	19057	215-945-7954
FAT JACK'S COMICRYPT	2006 SANSOM ST	PHILADELPHIA	PA	19103	215-963-0788
COMIC STOP- LEGENDS	2600 PLYMOUTH MEETING MALL	PLYMOUTH MEETING	PA	19462	610-828-5848
COMIC CASTLE INC.	17 W FOURTH ST	WILLIAMSPORT	PA	17701	717-322-8763
SOUTH CAROLINA					
HEROES AREN'T HARD TO FIND	1415-A LAURENS RD	GREENVILLE	SC	29607	803-235-3488
HEROES AREN'T HARD TO FIND	W.O. EZELL BLVD	SPARTANBURG	SC	29301	803-574-1713
SOUTH DAKOTA					
RAINBOW SPORTSCARDS	2916 S MINNESOTA AVE	SIOUX FALLS	SD	57105	605-338-9519

TENNESSEE					
COLLECTOR'S CHOICE - ATHENS	1314 DECATUR PIKE	ATHENS	TN	37303	423-744-9281
AMERICAN COMICS & CARDS	6828 SHALLOWFORD RD	CHATTANOOGA	TN	37421	615-490-0501
COLLECTOR'S CHOICE - CHATTANOOGA	2260 GUNBARRELL RD #206	CHATTANOOGA	TN	37412	423-855-4128
COLLECTOR'S CHOICE - CLEVELAND	3405 KEITH ST	CLEVELAND	TN	37312	423-472-6649
CLINTON CARDS, COMICS, & COLLECTIBLES	372 MARKET ST	CLINTON	TN	37716	615-457-5273
COLLECTOR'S CHOICE - HIXON	1948B NORTHPOINTE BLVD	HIXON	TN	37343	423-870-2040
COLLECTOR'S CHOICE - KNOXVILLE	2104 W CUMBERLAND AVE	KNOXVILLE	TN	37916	423-546-2665
KERN'S DISCOUNT COMICS	1721-B CUMBERLAND AVE	KNOXVILLE	TN	37916	423-546-6784
TEXAS					
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DELLVIEW COINS & JEWELRY, INC.	3534 FREDERICKSBURG RD # 18	SAN ANTONIO	TX	78201	210-736-3933
HEROES & FANTASIES	742 BARCHESTER	SAN ANTONIO	TX	78216	210-341-5567
NOW & THEN COLLECTIBLES	5800 BROADWAY STE 205	SAN ANTONIO	TX	78209	210-805-9690
RETAIL BUSINESS SOLUTIONS INC	742 BARCHESTER DR	SAN ANTONIO	TX	78216	210-341-5567
AUSTIN BOOKS & SPORTS CARDS	1321 S VALLEY MILLS DR	WACO	TX	76711	512-454-4197
VIRGINIA					
GEPPI'S COMIC WORLD-CRYSTAL CITY	1606 CRYSTAL SQUARE ARCADE	ARLINGTON	VA	22202	703-413-0618
ANOTHER UNIVERSE	11737L FAIR OAKS MALL	FAIRFAX	VA	22033	703-273-3355
HALF TIME CARDS & COMICS	1814-H TODDS LANE	HAMPTON	VA	23666	804-838-3155
HEROES & VILLAINS OF YORKTOWN	1152 BIG BETHEL RD	HAMPTON	VA	23666	804-838-4431
THORE COMICS	3514 OAKLAWN BLVD	HOPEWELL	VA	23860	804-458-9561
RICHMOND COMIX	8517 MIDLOTHIAN TPKE	RICHMOND	VA	23235	804-330-3460
B&D COMIC SHOP	802 ELM AVE SW	ROANOKE	VA	24016	703-342-6642
STAR CITY COMICS	5623 WILLIAMSON RD NW	ROANOKE	VA	24012	540-362-4400
ANOTHER UNIVERSE	6383 SPRINGFIELD MALL	SPRINGFIELD	VA	22150	703-313-0404
FOUR COLOR FANTASIES	80 WEEMS LN	WINCHESTER	VA	22601	703-662-7377
WASHINGTON					
CLIFF'S COMIC WORLD	5883 ST HWY 303 STE 203	BREMERTON	WA	98311	360-405-6858
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WISCONSIN					
COLLECTOR'S EDGE COMICS	6800 S 6TH STREET	OAK CREEK	WI	53154	414-481-5055
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ANOTHER DIMENSION I	324-10 ST NW	CALGARY	ALBERTA	T2N 1V8 CAN	403-283-7078
PHOENIX COMICS	2523-A 17TH AVE SW	CALGARY	ALBERTA	T3E 0A2 CAN	403-246-1706
B.A.'S COMICS & NOSTALGIA	121 OXFORD ST EAST	LONDON	ONT	N6A 1T4 CAN	519-439-9636
LIBRAIRIE ASTRO	1844 STE CATHERINE WEST	MONTREAL	QC	H3H 1M1 CAN	514-932-1139
WYLD STAR	53 KING ST EAST	OSHAWA	ONT	L1H 1B4 CAN	905-728-4911
RISEN FROM THE ASHES	3067 PHARMACY AVE	SCARBOROUGH	ONT	M1W 2H1 CAN	416-491-9008
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PARADISE CARDS & COMICS	3278 YONGE ST	TORONTO	ONT	M4N 2L6 CAN	416-487-9807
PENDRAGON COMICS	3759 LAKESHORE BLVD WEST	TORONTO	ONT	M8W 1R1 CAN	416-253-6974
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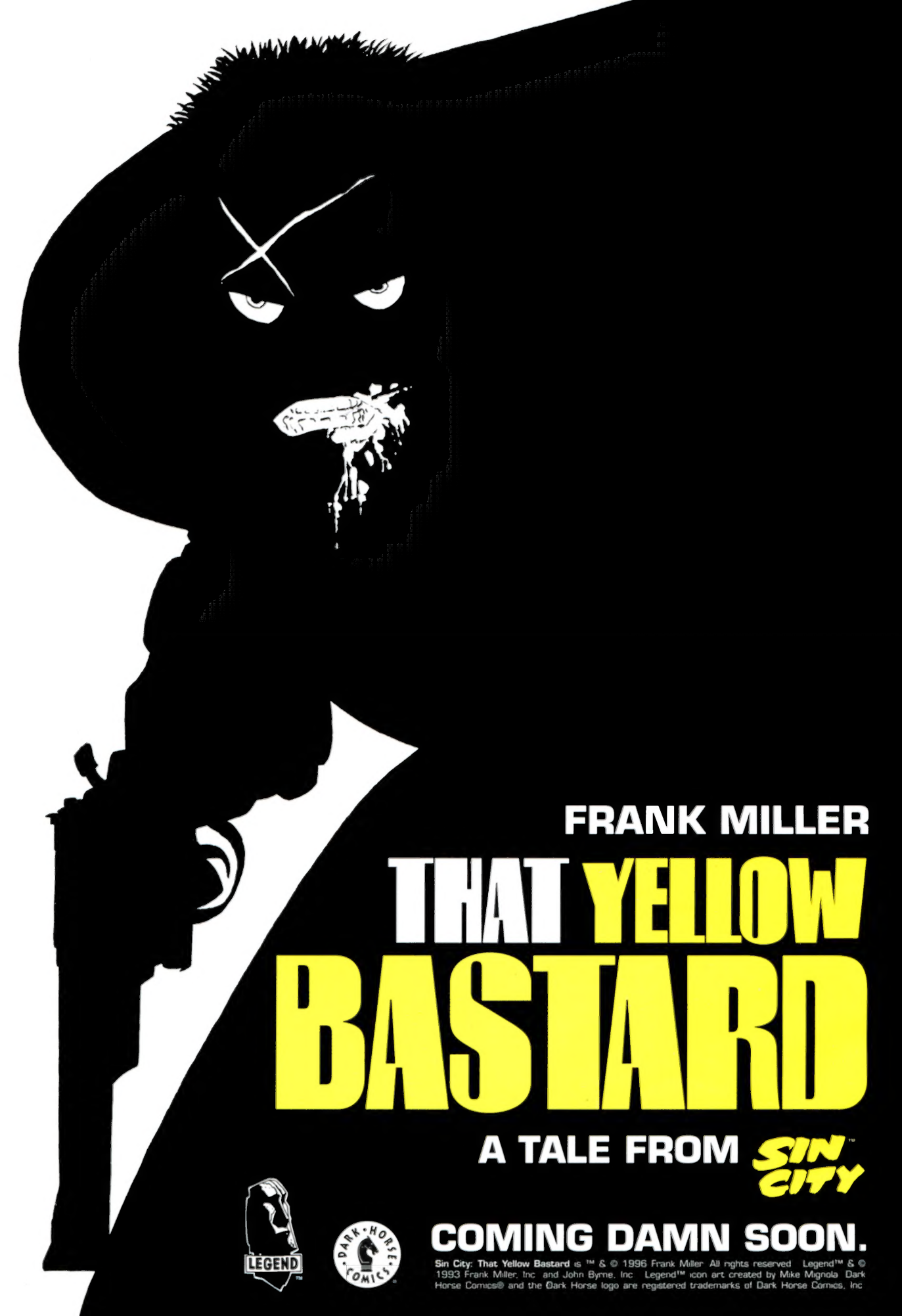

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